# Music Educators Journal



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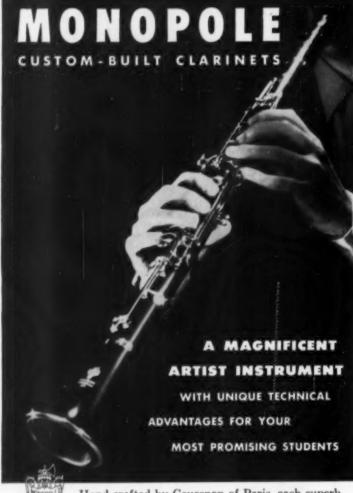




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#### MENC BIENNIAL CONVENTION

St. Louis, Missouri April 13-18, 1956

State Presidents National Assembly

April 11-12



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# Fifty Years

TITH the Music Educators National Conference on the threshold of its second half century, this issue of the Journal has the dual import of a report to the membership and a tribute to the founders of the organization. The tribute extends to the pioneers of the American school system who, before the time of Lowell Mason, laid the foundation for the broad program of education which now includes such training and experiences as are available in music to the children of today.

The fiftieth birthday celebration of the Music Educators National Conference, which came into existence as an entity in 1907, is rightfully concerned with its own and contiguous affairs of the half century following that date. But the previous years also have importance which students of music education history recognize. This statement is especially meaningful to those who are acquainted with the early years of the National Education Association's music section, which predate the inception of the MENC.\* It is fitting indeed that plans have been made to interlink the MENC anniversary observance with the NEA centennial celebration in 1957.

The report for the first half century of the MENC will divulge impressive statistics. More impressive, in some respects, would be a fifty-year graph showing the results of school music teaching in total number of children and adults whose lives have been affected advantageously. The mere facts that there were sixty-eight loyal founders

in 1907 and that there are now some 27,000 professional and preprofessional members would mean much the less were the figures solely concerned with those vocational aspects which have to do with just another good way more people can make a living. One has to realize, for instance, that for each person who devotes his life to a career in music education there are annually hundreds-even thousands —of children and a corresponding number of families who to some degree

are benefited. Neither do the statistics show any measurements of human values contributed by the music teachers through their community services.

To be sure, certain figures and facts can be cited which reflect the growth in the power and influence of the music education profession. The founding of the Conference was only a part of the beginning of the organization movement among school music teachers. Presently there were a number of companion groups, as well as rival organizations, scattered about the country under various names. Today the music education profession is represented by a single and powerful organization which is comprised of fifty functioning, autonomous, state and territorial units, and various internal, auxiliary and associated groups devoted to special aspects or phases of music education. In this organizational utilization of the principle of the "multiple power plant," and in the development and amplification of leadership, the Music Educators National Conference is widely recognized as an outstanding example of cooperative, voluntary effort.

Pointing with pride at facts and statistics, however, is a vainglorious gesture in any justifiable anniversary celebration. There is something rather pathetic about an anniversary concerned with the mere circumstance that one has lived long enough to celebrate it. In an organization such as the MENC, potency and power are renewed

and strengthened year by year through the advent of an increasing number of new, young teachers who join with their elders in pursuit of common purposes. The emphasis of this anniversary, then, is not on the number of years celebrated or on the statistics of the period, but on what the years have established as a wellspring for the future.

These things are written with a background of personal experience which gives the keener zest to enthusiasm generated by the planning conference which convened in Chicago May 13-16, 1955. It is regrettable that every member of the MENC, and every educator and citizen who is interested in those aspects of educa-

#### Important Announcement

I AM PLEASED to report that at the session of the Board of Directors and the Executive Committee held on May 14, Vanett Lawler was appointed Executive Secretary of the Music Educators National Conference for a four-year period beginning July 1, 1955.

C. V. Buttelman who began his service as Executive Secretary when the headquarters office was opened in Chicago in 1930 was appointed Executive Secretary Emeritus, and will continue for a one-year period as managing editor of the Music Educators Journal and in charge of the publications program of the Conference.

I am sure that members and friends of the Music Educators National Conference everywhere receive this announcement with satisfaction, and join me and our Board in tribute of friendship, esteem and abiding gratitude to Mr. Buttelman, and in greetings of appreciation and well-wishes to the new Executive Secretary, Miss Lawler.

ROBERT A. CHOATE, President Music Educators National Conference

<sup>&</sup>quot;NEA was founded in 1857. The NEA music section was established in 1884. Many of the MENC founders were prominent in the NEA music unit, and continued to take part in both groups after 1907. The NEA music section was dropped for a number of years, but was reinstated in the late thirties in response to a petition circulated at the 1934 MENC convention. In 1940 MENC became the music department of the NEA.

tion and living which are associated with music, could not have been present at some of the sessions where the plans for the next biennium and goals for years beyond were discussed. It shall be the privilege of the JOURNAL to comment in coming issues on various of these matters.

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The fiftieth anniversary planning conference, called by President Robert A. Choate in connection with a special mid-biennium session of the MENC Board of Directors, was in itself of historical significance. The planning group represented the leadership of the MENC at the national level,† Combined with the meeting was the inaugural session of the new National Cabinet, with President Choate and the six division presidents elected at the 1955 spring conventions. The cabinet meeting would normally have been held in September, but was advanced to May in order that the new presidents could take part in the planning for the ensuing biennium as well as for the fiftieth anniversary celebration, in which the division boards and state units the new division presidents respectively represent will have an important part throughout the ensuing biennium, with the climax at the 1957 division conventions.

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Of paramount importance and interest to the entire organization was the action of the Board of Directors in naming Vanett Lawler as executive secretary of the MENC. The appointment was made upon the recommendation of a special advisory committee set up some time ago, whose report was based on many months of careful and searching study. That this was a logical and wisé decision there is no question. Miss Lawler has shared the responsibilities of the headquarters office from the time of the opening of the office in 1930, through the early years of the development of the staff and the succeeding years of the impressive expansion of the organization and its activities-first as office manager and successively as advertising manager and assistant managing editor of the Music Educators Journal, and associate executive secretary. During World War II, and later, she held major posts in the Pan American Union and UNESCO.\$

The MENC is fortunate indeed that with the retirement of the present executive secretary it will be assured of continuation of the established policies and practices of business management and organizational guidance under the skillful hand of a person who is so widely regarded as one of the outstanding organization executives in the United States, and who has gained such a

large part of her experience in the organization and in the field which she will continue to serve with distinction.

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Meriting special comment here is another action of the board of directors—affiliation of the Music Educators National Conference as a member of the National Music Council, The MENC, from the inception of the National Music Council, has been a participant in all aspects except technical membership. There is general satisfaction that MENC is now a member organization of NMC.

Of widespread interest is the proposal of the planning conference, approved by the Board of Directors, for the setting up of a national high school band, orchestra, and chorus as major features of the 1956 biennial program in St. Louis under the sponsorship of the National Interscholastic Music Activities Commission. An announcement regarding this project appears elsewhere in these pages.

In connection with the discussion and plans for the Golden Anniversary celebration, Lilla Belle Pitts, chairman of the special commission for the observance, held conferences with various groups. In the next issue and succeeding issues of the Music Educators Journal, there will be announcements regarding the plans which are being developed.

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In a review of the results of the Fiftieth Anniversary Planning Conference and the accompanying meetings of the Board of Directors, the National Cabinet, and other groups, it must be said that tribute is not only due to the founders of the organization and their forebears, but also to the members who are carrying forward the far-flung activities of the current period. The chosen leaders and their co-workers are making a total contribution to American life of today and tomorrow which defies the ordinary measures of business or organization success—if there are such enduring values as have been alluded to in this writing. And indeed there are!

Herein is our source of faith in people, of our confidence that wholesome results can always be expected from intelligent group thinking, planning, and action.

+

Thus it is that after twenty-five years—the big half of the half century—one can approach the inevitable status of retirement to less arduous routines with satisfaction, grateful for having had the privilege of a small but exciting part in the years of MENC which are indeed but the threshold to still greater achievements. And the vista ahead from the threshold is exhilarating!

Meanwhile, there is the near view of work to be done now and through the coming year. It is good to have a share in it.

C.V. Bullehman

†See picture and accompanying official personnel listing on page 10. 
‡During the period beginning in 1941, while granted full or partial leave by the MENC, Miss Lawler was music education consultant of the Pan American Union, was acting head of the Arts and Letters Section of UNESCO in Paris (1947). From 1949 to 1950 she was chief of the Division of Education of the Pan American Union and is currently a member of the United States National Commission of UNESCO, and secretary-general of the International Society of Music Education.

INAUGURATING THE MENC FIFTIETH ANNIVERSARY OBSERVANCE NATIONAL BIENNIAL MEETING APRIL 13-18, 1956, ST. LOUIS, MISSOURI

STATE PRESIDENTS' NATIONAL ASSEMBLY, APRIL 11-12

# Report to the Membership

THE BOARD OF DIRECTORS of the Music Educators National Conference, at the recent mid-biennium session, took action on a number of items in the calendar of routine and special business which are important to the membership. These actions are reported briefly here.

- ▶ Voted unanimously on the plans proposed by President Robert A. Choate and the Executive Committee for a biennium observance of the fiftieth anniversary of the Music Educators National Conference. The anniversary program will officially begin at the national convention in St. Louis, Missouri, April 13-18, 1956, and will be climaxed at the division conventions in the spring of 1957. The federated state associations and other MENC units will participate with appropriate programs and activities during the 1956-57 school year. General chairman of the Fiftieth Anniversary Commission is Lilla Belle Pitts.
- ▶ Approved the proposal that a definite plan of integration and cooperation be worked out with the Centennial Commission of the National Education Association, which will celebrate its one-hundredth anniversary in 1957.
- Approved the general plans proposed by President Choate for the Fiftieth Anniversary Convention, in which the Music in American Life Commissions are to have a prominent part.
- Approved the proposal of Commission II that as special features of the St. Louis convention program there be organized under NIMAC sponsorship a national high school band, a national high school chorus, and a national high school orchestra; that participation in each group from every state and territory of the United States be planned on a quota basis; that the selection of participants be solely on the basis of recommendations made by the respective MENC federated state associations.

Appointed Vanett Lawler as executive secretary of the Music Educators National Conference for a four-year term beginning July 1, 1955. Provided for the employment by the new executive secretary of an associate to assist in the management of the organization.

- ▶ Made Clifford V. Buttelman executive secretary emeritus as of July 1, 1955. Extended his contract for one year with the stipulation that his work would be in the field of publications, with continuing responsibilities in connection with the Music Educators Journal.
- Approved the tentative plan for completing the removal of the Chicago MENC office to Washington to be integrated with the present office in offices provided by the NEA in the head-quarers building.
- ▶ Voted that the Music Educators National Conference become a member organization of the National Music Council. Provided for NMC Class A membership dues in the budget for the ensuing fiscal year.
- Accepted the report of the Executive Committee's Subcommittee on Constitution and Bylaws; approved the Subcommittee's recommendations for referring to the MENC membership certain proposed amendments to be voted on at the 1956 St. Louis Convention. (The report of the Subcommittee on Constitution and Bylaws with details about the proposed amendments will be published in the September-October Music Educators Journal.\*)
- ▶ Reviewed the audit report of Wolf and Company, certified public accountants, for the MENC 1953-54 fiscal year, previously approved by the Executive Committee and confirmed by the Board

"Most of the proposed amendments and recommendations are concerned with technical items. Of major importance, however, are proposed amendments to the Constitution and Bylaws to empower the MENC Board of Directors to make changes in the biennial schedule of six division meetings and one national meeting held within specified calendar periods as stipulated by the present constitution. Adoption of such enabling amendments would be in line with the opinions expressed and actions taken in Division Board meetings and the State Presidents National Assembly. Temporary changes in meeting patterns and schedules could be inaugurated on an experimental basis, if such course should seem desirable, without in any way altering the state-division national organization structure as now provided for.

#### MENC GOLDEN JUBILEE

#### National High School Band, Orchestra, Chorus

Sponsored by National Interscholastic Music Activities Commission

ST. LOUIS, MISSOURI, APRIL 13-18, 1986

THE PIPTIETH ANNIVERSARY observance of the Music Educators National Conference will officially begin with the opening of the blennial convention in St. Louis April 13, 1956. One of the first projects decided upon for the celebration is the organization of a national high school orchestra, a national high school orchestra, a national high school chorus, and a national high school bond?

The plan for organization of the Golden Jubilee Band, Orchestra and Chorus calls for state representation on e quota schedule. The presidents and boards of the affiliated state units of MENC have been asked to set up procedures in their respective states whereby it will be possible to cooperate with the organizing chairmen of the three national groups by recommending high school students who are fully qualified for places in these highly selective "all-national" organizations. Only candidates recommended to the organizers in this manner will be considered. Interested members should first communicate with their state officers when desiring to make inquiry regarding applications for inclusion of students in the state quotas.

Organizing chairmen are: Band—George H. Kyme, 6005 Centra Costa Road, Oakland, Calif.; Chorus—Fred Ohlendorf, 4220 Heather Road, Long Beach, Calif.; Orchestra— Eobert E. Holmes, 4101 Arch Drive, North Hollywood, Calif. Coordinating chairman—E. Rollin Silfies, 1025 Second Ave., Oakland, Calif.

Carland, Callf.

General information will be supplied on request by the coordinating chairman or the MENC office. It is emphasized that no applications will be accepted direct by the organizers, who can consider only candidates recommended by the state associations in accordance with the quota echedule.

 Standards of Music Literatures and Performance, for details to Commission II and its committee components on page 22.

It may be noted that the first Notional High School Orchastra was as sambled for the MENC by Jesesph E. Maddy jost thirty years prior to the date of the St. Louis conventions—appearing at Detrois in 1925. The Notional High School Cherus (allowed (Chicago 1928), and the first Notional High School Cherus (allowed (Chicago 1928), and the first Notional High School Band was organized for the St. Louis conference in 1920. Prior to 1930, however, a number of "all-conference" heads a well as all-conference character and orchestras were presented at MKNG division conveyations.

<sup>\*</sup>The 1956 seasion of the State Presidents National Assembly will convene two days prior to the official opening of the convention at St. Louis. Participants will include, in addition to the presidents of the forty-nine federated associations, the state secretaries and treasurers, state editors, state supervisors of music. During the two-day period there will also be preconvention meetings of various official groups, such as the MENC Board of Directors, national auxiliaries, councils and committees, etc. Thus, the over-all convention dates for many members who hold official posts—state, division or national—will begin on April 11, 1956.

of Directors (published in the January 1954 MUSIC EDUCATORS JOURNAL). Reviewed and approved April, 1955 financial state-ments. Adopted \$180,000 budget for the 1955-56 fiscal year.

Approved continuance of the Code jointly agreed to by the Music Educators National Conference, the American Federation of Musicians, and the American Association of School Administrators. (James C. Petrillo was represented at the session when the Code was discussed by Jack Ferentz, assistant to the AF of M president, who at the time was in Europe.)

Approved the request of the Northwest Association of College Choral Directors to be accepted as an associated organization of the MENC, attached to the MENC Northwest Division.

Approved changing the name of California-Western Division to Western Division, as requested by official actions representing the California-Western Division, the affiliated state units concerned, and with approving actions by the Northwest and Southwestern Divisions.

Approved acceptance from the National Association of Music Merchants of complimentary quarters at the 1955 annual conven-tion of NAMM for an MENC publications display and consultation room®

\*This courtesy has been extended annually by the National Association of Music Merchants. The 1955 convention will be held at the Palmer House, Chicago, July 18-21.

▶ Heard a preliminary report from the National Student Membership Counselor regarding the recently conducted survey of student chapters. Confirmed previous action of the Executive Committee providing for early printing of an MENC Student Members handbook, for which the survey supplies some of the material.

▶ Heard and accepted reports from heads of MENC organization units, including the following: Music Industry Council\*\*, Na-tional Interscholastic Music Activities Commission, College Band Directors National Association, National Association of College Wind and Percussion Instructors, Music Education Research Council, Music Educators Journal Editorial Board, Journal of Research Editorial Committee, Publications Committee, Council of Past Presidents, MENC Fiftieth Anniversary Commission. Space cannot be provided here for review of the reports, but succeeding issues of the Journal and communications through the mail will supply MENC members with information regarding current and projected activities not fully covered in these pages.

\*\*Readers will be interested to know that the Music Industry Council has in process a revision of the Business Handbook of Music Education to replace the present (third) edition. This very useful booklet has been supplied free by MIC to members of senior music education classes for some fitteen years. Other publications projected by MIC include a statement on ethics in school business jointly prepared to represent the teaching profession and the industry, and a pamphlet jointly prepared by the MENC Council of State Editors and MIC.



#### MENC FIFTIETH ANNIVERSARY PLANNING CONFERENCE Chicago, Illinois, May 13-16, 1955

Clockwise, starting at left; Hugh E. McMillen, Boulder, Colo., president, College Band Directors National Association; Wiley L. Housewright, Tallahassee, Fls., president (1953-55), MENC Southern Division, member of MENC Executive Committee; Anne Grace O'Callaghan, Atlanta, Ga., MENC second vice-president; Ralph E. Rush, Los Angeles, Calif., MENC first vice-president, chairman of State Presidents National Assembly; Robert A. Choate, Boaton, Mass., MENC president; C. V. Buttelman, Chicago, Ill., executive secretary; Vanet Lawler, Washington, D. C., associate executive secretary; George Waln, Oberlin, Ohio, chairman, National Association of College Wind and Percussion Instrument Instructors; Karl D. Ernst, San Jose, Calif., chairman, MEJ Editorial Board, member of Publications Committee; A. Bert Christianson, Ellensburg, Wash., president (1953-55), MENC Northwest Division; Lloyd V. Funchess, Baton Rouge, La., member-at-large, MENC Board of Directors; Charles M. Dennis, San Francisco, Calif., chairman, Advisory Committee; Theodore F. Normann, Seattle, Wash., chairman, Music Education Research Council, member of Publications Committee; Allen P. Britton, Ann Arbor, Mich., chairman Journal of Research in Music Education Editorial Committee, member of Publications Committee; Fowler Smith, Detroit, Mich., chairman, Council of Past Presidents; Jack Ferentz, New York City, assistant to the president, American Federation of Musicians; Lilla Belle Pitts, New York City, ehairman, Fiftieth Anniversary Commission; Richard C. Berg, Springfield, Mass., member-at-large, MENC Board of Directors, MENC Eastern Division president-elect (1955-57), MENC Western Division; Harriet Nordholm, East Lansing,

Mich., president (1953-55), MENC North Central Division, member of Executive Committee; W. H. Beckmeyer, Mt. Vernon, Ill., president-elect (1955-57), MENC North Central Division; Arthur G. Harrell, Wichita, Kans., president, National Interscholastic Music Activities Commission; E. J. Schultz, Norman, Okla., member-at-large, MENC Board of Directors; Robert Milton, Kansas City, Mo., second vice-president (1953-55) and president-elect (1955-57), MENC Southwestern Division; Polly Gibbs, Baton Rouge, La., president-elect (1955-57), MENC Southern Division; O. M. Hartsell, Helena, Mont., president-elect (1955-57), MENC Northwest Division; George L. White, New York City, president, Music Industry Council; Mary Tolbert, Columbus, Ohio, member-at-large, MENC Board of Directors; Paul Van Bodegraven, New York City, member-at-large, MENC Board of Directors, member of Executive Committee, chairman of Publications Committee.

Board members not present: George F. Barr, Sacramento, Calif., president (1953-55), MENC California-Western Division; Mary M. Hunter, Baltimore, Md., president (1953-55), MENC Eastern Division, member of Executive Committee; E. E. Mohr, Greeley, Colo., president (1953-55), MENC Southwestern Division; William R. Sur, East Lansing, Mich., member-at-large MENC Board of Directors, member of Executive Committee. Attended meeting, but not in picture: C. A. Burmeister, Evanston, Ill., national student membership counselor; John C. Kendel, Chicago, Ill., vice president, American Music Conference; Hazel N. Morgan, Evanston, Ill., editor Music in American Education; Otto Graham, Sr., Waukegan, Ill., president In-and-About Chicago Music Educators Club.

# Music Education Source Book Number Two

Marguerite V. Hood

r is familiar history that MENC made tremendous strides with professional activity in the forties. Two great membership-wide organization projects contributed to this progress: (1) The "Widening Horizons" and (2) the "Music Education Advancement" programs. Through them music education was jolted out of what had become a sort of smug complacency, at least in some areas of the country. This self-satisfied condition led into a routine in many situations, chiefly characterized by extreme emphasis on the development of highly skilled performing organizations, almost to the exclusion of other phases of music education and at the expense of large numbers of children in the school system. Through the above-named MENC programs of activity, music educators broadened their horizons, were made increasingly conscious of the importance of music for all the children in the schools, and became more and more aware of the wealth of material and ideas available for general school music activities as well as for special performing

All of this development in the minds and experience of music teachers came to a publication climax in the first Music Education Source Book, and in numerous special MENC publications such as "Music for Everybody," "Handbook for Teaching Piano Classes," "Handbook on 16 mm. Films for Music Education," "Bibliography of Research Studies in Music Education," "Music Rooms and Equipment" (recently in its third and much enlarged edition). Numerous other bulletins and publications of various types were produced in this period or stemmed therefrom, including the "Teacher Aids" ("Information Leaflets") and other issues from the Music Education Research Council and from various MENC committees. Two examples of MENC publications which had their inception in this period were the guidance bulletin, "Your Future as a Teacher of Music in the Schools," and the new MENC periodical, Journal of Research in Music Education, now in its third volume.

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Each decade brings its own developments and changes. It is characteristic of educators that they are seldom long at any one kind of activity without finding new ways for carrying it on, and new fields in which to use it. Our curiosity as music educators was intrigued by some of the things learned; interests had broadened and a desire created to apply that new knowledge to more areas of music education.

A 1950 survey of the MENC membership showed that there were two points on which most members agreed. First, it was evident that there was an aroused and interested membership, clamoring for more opportunities to participate in the professional work of the organization. And second, it was apparent that the changing times had developed music education to the point where many new, additional, and different phases of music needed study by those who were engaged in the profession.

So it was that the Music in American Education program came into being, involving a tremendous number of active school and college music teachers. These people, working on state, division and national committees, studied almost every facet of this complex profession, comparing ideas from different parts of the country, evaluating what was found, and frequently recommending changes. They delved into a fascinating variety of areas into the ordinary, everyday music education curricula in its relation to a new world, and into many fields entirely new to us. The objective behind the organization of this new set of committees was to bring into new and clear focus the ideas which had developed and progressed beyond earlier MENC programs; to allow many individuals to participate in bringing these ideas together so that each report would include as many different points of view as possible; to consider music education as a real profession, with professional status in its activities, in its administration, and in the schooling and degrees of those engaged in it; to bring into focus the constantly increasing variety of resources available in the modern school to help the teacher; to make sure that with all our devoted interest in teaching music to all children in regular schoolrooms and in putting music into the community, we would not forget about the exceptional child and his needs-or about the needs of any others in American life who must be affected by music: finally, to look at all of music education in its relation to American life, from the work of the teacher of the small child on to graduate programs, adult education and community activities, and to provide a means of presenting this picture to our own profession and to the public.

From this vast activity on the part of many people comes this new Source Book. Coming in a new decade, it provides a new look at many of the same problems discussed in the first Music Education Source Book. The many additional content areas give evidence of the masterly way in which the many working committees investigated the entire field of music education,

This new Source Book is not a record of the past. It is rather a picture, which, through the live, interested and selfless work of capable people is able both to reflect today in music education, and at the same time to give a look at tomorrow, where we are confident Music in American Education will be a vital, continuing influence and power in American life.

Note. The author was president of the Music Educators National Conference for the biennium 1930-1952. During her administration she initiated and organized the Music in American Education committee program and plan of operation. The program was implemented and continued by President Ralph E. Rush as the major committee activity during the 1952-1954 biennium, culminating in the final sessions and reports of the forty-two Music in American Education committees at the biennial convention. Chicago, March 1954. The new volume "Music in American Education" (Source Book Number Two), edited by Hazel Nohavec Morgan, is chiefly composed of material derived from the reports compiled by the committees during the period from March 1952 to April 1954.

#### THE 1955 MENC DIVISION MEETINGS

# Some Afterthoughts, Postscripts and Accents

ROR TEN WEEKS this spring our Division meetings were the focal points of music education interests and general education interests in some part of the country. We began our first Division meeting in Boston in February; the last meeting was held in Eugene, Oregon, in April. Between the Boston and Eugene Conferences there were meetings in Cleveland, Hutchinson, New Orleans, and Berkeley. We know of no other professional organization in the field of education which attempts such an ambitious program of meetings. We know of no other organization whose meetings include such a broad pattern of total school and community involvement.

The opportunities afforded the profession of music education through such meetings are numerous indeed. Some of the benefits are obvious, particularly the professional gains accruing to participating members and student groups. Some of the benefits are not so obvious and are not always appreciated or fully comprehended. If our Division meetings which have just concluded were measured in terms of the outstanding success they attained simply from the standpoint of individual benefits received by the MENC members who attended, there might be

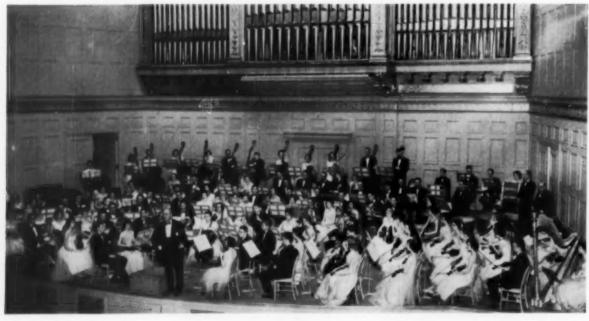
some questions raised concerning such elaborate planning, or the justification of so many meetings. Appraisal and evaluation of these meetings must necessarily extend beyond such a limited analysis.

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In 1955, MENC Division meetings enlisted participation of well over 50,000 persons—not music educators alone, but administrators, classroom teachers in elementary and secondary schools (public and private), citizens in host communities whose homes were open to us, business and civic groups who devoted their time and energy to us. Therefore, in attempting a commentary to accompany a pictorial review of our 1955 meetings, we are compelled to emphasize the very broad and unique ramifications which are inherent in MENC meetings.

One who has had the good fortune to be identified with the planning and operation of all of the six Division meetings in 1955, and who also has had the privilege of attending all of the meetings, would wish wholeheartedly that every Conference member could have shared these experiences. Such an experience gives one a feeling of

The All-Eastern Conference Orchestra—one hundred and thirty high school music students, assembled from twelve states and the District of Columbia—in concert at Boston's famed Symphony Hall. This major feature of the Eastern convention was under the sponsorship of the National Interscholastic Music Activities Commission, Eastern Division, R. Leslie Saunders, chairman. Paul Van Bodegraven, New York University was the conductor. Organizer was Garth Kleckner; MENC coordinator, Elvin L. Freeman. At the time the photograph was made members of the orchestra were receiving certificates of merit on behalf of the Music Performance Trust Funds of the Recording Industries of the United States and Canada from the trustee, Samuel R. Rosenbaum.





pride and confidence in the solidarity and prestige of the music education profession, and equal pride and confidence in the leadership of the profession. If there is doubt and apprehension on our part about the status of our profession in the minds of administrators, classroom teachers, parents, business interests, and so forth, association with all of these groups in our convention operations certainly dispels these doubts and apprehensions. Everywhere we were met more than halfway with interest and

One attending all of the meetings would find that no two are alike. Each has its own character, its own tempo and spirit. While national meetings and national leadership illustrate so magnificently the unity of the MENC, we must congratulate ourselves on the fact that we enjoy decentralization in our divisions and state units which is truly functional; it is in the meetings of our divisions and state units that some unique and creative aspects of our organization structure and leadership take root. Any national organization fortunate enough to have such dynamic, interested, loyal, and capable leadership in its component units would miss no opportunity to provide maximum service and opportunities for such leadership.

What were some of the outstanding highlights of the 1955 conventions? Probably the most significant factor in the success of the meetings was that each program was the direct outcome of the leadership and planning conferences held prior to the 1955 spring meetings. At the leadership conferences certain plans were made for the content of the 1955 programs, following which the six division presidents outlined the programs based on the directives received at the leadership conferences. In other words, the programs of the 1955 conventions were not planned by the presidents alone, but were the result of group thinking and group actions and group decisions. Involvement of a maximum of Conference members seemed to be the keynote of all the planning which went into the six division programs. It would have been difficult for anyone who went to the leadership and planning conferences not to have found his suggestions for the 1955 meetings incorporated into the programs. The needs and wishes of the members were determined in advance and were faithfully carried out by the presidents and boards of directors,

For the first time in many years the Eastern Division attempted the organization of an All-Eastern Conference orchestra under the auspices of the National Interscholastic Music Activities Commission. This was a most successful venture and one which will no doubt be emulated at future Eastern Division meetings. At the California-Western and Northwest meetings, the All-Conference groups-bands, orchestras and choruses-were again among the highlights. In Berkeley and Eugene the more than 1,500 boys and girls who were in the All-Conference groups lived in the homes of the local citizens. On the occasions of the gala festival concerts in Berkeley and Eugene there were present thousands of citizens who had come to see and hear the performances by "their boys and girls"-because after four days in the homes of the citizens of these communities the boys and girls had become "their boys and girls." We doubt that any concerts anywhere, professional or amateur, could have a more complete rapport between audience and performers. Such experiences leave a lasting impression-again due to the involvement provided by the type of convention program and operation of the MENC. A recent letter from the PTA chairman in Berkeley who had the responsibility of housing some 800 boys and girls says, "While there was a great deal of hard and arduous work involved, it was an unforgettable experience and all of us are grateful for the opportunity we had to participate in this wonderfully inspiring project."

Here is an excerpt from a letter written by the president of a Mother and Teachers Club to the supervisor of music in one of our 1955 host cities: "The members of the Mothers and Teachers Club of John Muir School wish to express our appreciation to you for the complete success of the music educators convention. Through your efforts and the efforts of others in charge . . . . the participating children, parents, and all interested residents of Berkeley shared an unforgettable experience. As parents and teachers interested in the cultural activities of all children, we send you our warm congratulations and thanks."

For the 1955 meetings our members had requested expanded opportunities for consultative services and discussion groups. This the meetings provided. One or two illustrations of this type of planning were as follows: At the Eastern convention there was a series of "Consultant and Individual Conference Sessions." These sessions were



Above: Youngsters from the Berkeley elementary achools are obviously enjoying their part in the folk dance festival held in Memorial Court, Berkeley High School. Stanley Friese, assistant supervisor of health and physical education, Berkeley City Schools, was coordinator.



Various workshops, demonstrations, clinics were popular features of all six conventions. Above: Intermediate grades workshop at Northwest convention in Eugene led by O. M. Hartsell, Northwest president-elect.



North Central clinics were sponsored by NIMAC. Above: Waukegan (III.) Grade School Band at Cleveland, Bernard H. Stiner, director. Below: Southern members gather round Sharkey's Krights of Dixie land following a lecture by Edmond Souchon, president of New Orleans Jazz Society.



without structured agenda. Their sole purpose was to provide MENC members an opportunity to sit around tables and discuss their problems. It is interesting to note that many of these sessions at the Eastern meeting were scheduled as late as five o'clock in the afternoon. A brief look at the Grand Ballroom of the Statler Hotel in Boston on two afternoons found twenty or twenty-five round tables with the MENC members who served as consultants talking over their problems. At the Southwestern convention in Hutchinson a "Demonstration Center" was in constant operation. There were such sessions as "Trombone Playing," "Encores," "Making Your Own Choral Arrangements," "Some Preparatory Skills for First Note Reading," "Creative Listening for Junior High School Students," "Materials and Methods for S, A, AT, B Chorus," and "Use of the Marimba in Learning the Reading of Pitch."

2

A most encouraging note at all of the meetings was the emphasis on standards of music literature and performance. At the leadership and planning meeting of the Southern Division at Atlanta in the fall of 1954, it was decided that the entire 1955 convention program would be organized around the general objective of standards of music literature and performance in all levels of music education. The meeting in New Orleans carried out this objective and, in addition, emphasized cultural traditions and patterns of the Southern part of our country. A lecture on "Music and the South" gave authoritative insights into the cultural heritage of the South from the standpoint of folk music, religious music, and composed music. A special session dealing with an important aspect of the South's great contribution to the music life of the world was scheduled on "New Orleans Jazz."

Emphasis was on the place of music in general education at the North Central meeting in Cleveland, with addresses on related subjects by nationally prominent educators. These sessions had capacity audiences right up to the final afternoon meeting on "Recreational Music." An important feature was the workshop for elementary teachers with demonstrations by classroom teachers and children. "Music in Secondary Education Clinics" were sponsored in cooperation with the National Interscholastic Music Activities Commission. (There were secondary school choir, band, and orchestra clinics held at the time special sessions were planned for the classroom teachers of Cleveland.) The "In-Service Training Program" was featured at the North Central and Northwest Division meetings, with sessions especially devoted to this important subject. Also important at the North Central meeting were special sessions devoted to community music, exceptional children, higher education, strings, piano, etc. Notable was the session presented by the North Central Committee on Music Rooms and Equipment on "Music Rooms and Lighting" sponsored by the General Electric Lighting Institute and held in Nela Park, East Cleveland.

2

An important directive from the leadership and planning conferences held in 1954 was that at the 1955 meetings every effort should be made to involve a maximum of classroom teachers in the elementary schools in the host cities. The division presidents and boards of directors meticulously carried out this directive, with the extra-



"Meet the Conductors" session at Berkeley. Left to right: C-W President George Barr; George Kyme, Arlie Richardson, All-Conference Orchestra and Band chairmen; Mark Hindsley, band conductor; E. Rollin Silfies, organization coordinator; Guy Frazer Harrison. Wayne S. Hertz, orchestra and chorus conductors; Douglas Kidd, chorus chairman.



Above: A program on Creole folk music was presented at the Southern convention by Southwestern Louisiana Institute Band and Mixed Chorus soloists, and dancers.



Above: At the Southwestern student members get-together, members of the Whitechapel Choir, Atchison, Kans., enjoy the refreshments while SW President E. E. Mohr and others look on.



Above: Iowa City High School Orchestra, Laverne Wintermeyer, director, at one of the clinics in Cleveland. Below: Eastern student members enjoyed a Boston Baked Bean Supper furnished with the compliments of Massachusetts chapters.





Of course this story would not be complete without a registration desk picture. Above sample is from the North Central at Cleveland.



Above: One of the North Central NIMAC-sponsored clinic sessions. Austin, Minn., High School String Quartet is performing.



Above: Greensboro, N. C., High School Choir, Eula Tuttle, conductor, supplied a program for one of the Southern four o'clock concert hours. Below: Thelma Heaton, one of the organizing chairmen of the classroom teachers workshops in Eugene, leads a discussion.



Below: Another workshop. John Z. Means, past-president of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, discusses some of the techniques of barbershop harmonies, SW convention at Hutchinson.



ordinary cooperation given them by the superintendents of schools and boards of education in the host cities. Here is an aspect of the success of the 1955 meetings which can hardly be appreciated fully except by the few who were privileged to attend all of the division meetings. In all the host cities, the superintendents cooperated to the maximum, and at the end of the conventions MENC officers heard statements like this: "You are thanking us for what we did for you. We are the folks who have gained immeasurably from your meetings planned for our classroom teachers." "We shall long remember the great inspiration your special sessions for our classroom teachers were to us. These meetings gave us a new angle on the music education program, its vitality and its importance." In most of the host cities arrangements were made for the school day to be shortened so that classroom teachers could attend our workshops planned especially for them. Prior to the Southwestern meeting in Hutchinson, for instance, each child in the elementary schools received a notice to take home to his parents which read like this: "On Monday and Tuesday of this week schools will close at 1:30 p.m. in order to permit our classroom teachers to attend special workshops on 'Music Education in the Elementary Schools' which we are fortunate to have this week under the sponsorship of the Music Educators National Conference.'

6

In Boston special sessions were planned not only for the elementary school teachers who were excused to go to them, but sessions were also held for the principals of the elementary schools who attended the sessions on school time.

In Eugene the superintendent of the Eugene City Schools and the superintendent of Lane County Schools canceled their 1954 Fall Institute. On the occasion of the Northwest meeting in Eugene, all schools in the city and Lane County were closed for two full days, and approximately 1,000 classroom teachers were assigned to meetings especially arranged for them. Their Institute for 1955 was dedicated exclusively to music education. The two superintendents responsible for this cooperation were loud in their praises of the benefits received-in fact, so successful and inspirational was the Institute on Music Education that their comment at the end was, "We wonder what we can plan for next year's Institute which can compare in interest and achievement with what you Northwest music educators have brought us in 1955." Here is the way one of the classroom teachers in Eugene felt about the workshop: "I wish all workshops could be as enjoyable and profitable. Our group leaders were splcndid and had a lot to offer-some things new to me, other things not so new, but forgotten. All in all, from Wednesday night through Saturday night was really a pretty fine experience and gave me a real lift."

A classroom teacher in Florence, Oregon, wrote as follows: "I just want to express my personal 'thank you' for the very fine planning that resulted in the exceptionally good workshop of last week. I have attended such sessions in Lane County for the past seven years, but this last one may well bear the label 'par excellence.' The speakers were high calibre men and women who had splendid, inspiring messages. This is not just my own evaluation, but that of all with whom I talked. Please continue in the same manner another year."



Two more! Above: At the Northwest primary class workshop conducted by Juanita Wolf. Below: Lilla Belle Pitts again, this time with a group of teachers at the Southwestern in Hutchinson.



Below: The Colonial Ball, sponsored by the Massachusetts Music Educators Association, was a highlight of the Eastern meeting. Eastern President Mary Hunter and Massachusetts MEA President William Fisher can be seen at the left, rear, having a whirl on the floor.



Another classroom teacher expressed her gratitude: "I arrived home perhaps an hour ago from a wonderful trip to a Musical Hilltop! Never have I heard such glorious music, seen such magnificent directing, or attended such truly 'learnable' workshops. Well, words cannot suffice to describe how I feel."

6

Student member participation reached a new high at the 1955 meetings. One of the Divisions had 500 student members in attendance. At the North Central meeting a special program was planned for the student members in addition to a "Buzz Session." The Southern Division



Above: Another lobby sing. This one in the Shattuck Hotel at Berkeley with Felton Hickman, Reno, Nev., conducting. Below: Louisiana MEA All-State Chorus at New Orleans, conducted by George Howerton.



Below: Before the performance on Boston Schools Night a jam session goes on while the photographer poses some of the chorus and orchestra members.



featured a "Student Member Chorus Reading Clinic" and a session on "College Piano for Prospective Teachers." At all of the meetings the student members met division and national officers at a reception in honor of the student members.

At national conventions we have had important meetings of state presidents, and we know the increasing importance of the State Presidents National Assembly. A unique and successful feature of the Northwest convention was that similar meetings were arranged for the presidents of district organizations within the Northwest state units. There is no doubt that this is good organization service and recognition.

The MENC public relations program of cooperation with other organizations was well demonstrated at the 1955 meetings. Two stunning programs were provided MENC members by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in Boston and Hutchinson. One proof of the success of the meeting in Hutchinson is in the fact that on the final afternoon the ballroom of the Baker Hotel was filled with people who refused to leave as late as five o'clock, and one could see several groups of Conference folks participating in what the Barbershop people call "wood-shedding."

In Berkeley the final afternoon program on "Music and the Community" had as participants representatives from the Music Teachers Association of California, the American Federation of Musicians, the California Congress of Parents and Teachers, and the Junior League of San Francisco, The "Play Party" in Cleveland had the cooperation of the Recreational Consultant Service of Cleveland. In Boston there were the outstanding cooperative programs with Young Audiences and Amateur Chamber Music Players.

The College Band Directors National Association and the National Association of College Wind and Percussion Instrument Instructors, associated organizations of the MENC, sponsored meetings at most of the division conferences. At the North Central, NACWPH sponsored the performance of prize-winning compositions in the 1954 National Annual Competition. NIMAC, an auxiliary of the MENC—as has already been noted—sponsored organized groups and clinics at some of the conventions and in addition held division business meetings of NIMAC.

To the Music Industry Council, also an auxiliary of the MENC, the officers and members of the MENC owe a great deal. The representation from industry at the 1955 meetings was the largest in the history of the organization. Not only did our friends from industry bring to us the usual magnificent displays of the materials and instruments of our profession, they also cooperated extensively with us in the audio-visual exhibits and workshops, and their representatives made substantial contributions in the deliberations of the Division boards.

A review of our 1955 meetings would not be complete without special reference and gratitude to the professional orchestras in the host cities who gave us complimentary performances or rehearsals. In Boston we had the Boston Symphony in rehearsal, in Cleveland a performance by the Cleveland Orchestra, in Hutchinson a complimentary performance by the Wichita Symphony Orchestra, in New Orleans a rehearsal by the Philharmonic Symphony of New Orleans, in San Francisco a concert by the San Francisco Symphony Orchestra, and, finally, in Eugene a concert by the Civic Symphony Orchestra.

A synopsis of our meetings would also be remiss to a considerable degree if special mention were not made of the fine groups organized by MENC state units. In Boston there was Massachusetts Music Education Night with the Massachusetts All-State Band, Orchestra and Chorus; in Cleveland there was the Ohio All-State Orchestra. The Southern Division in New Orleans opened its program with a concert sponsored by the Louisiana Music Educators Association—the Louisiana All-State Chorus; in addition there was presented a



Ohio Intercollegiate Band, sponsored by the Ohio section of the North Central Division of the College Band Directors National Association, in cooperation with the Ohio Music Education Association. Guest conductor: Commander Charles Brendler, leader of the United States Navy Band, Washington, D. C. Arthur S. Best, coordinating chairman.

Mississippi All-State Orchestra. In Hutchinson the Kansas Music Educators Association sponsored a concert program. The state units in the two West Coast Conferences as well as in the Eastern Division assumed major responsibilities in the organization of All-Conference bands, orchestras and choruses.

Our host cities provided us with outstanding host night programs. In Boston the public schools and the schools from the Archdiocese of Boston combined in presenting a program by the boys and girls in the elementary and secondary schools—one of the first times we have had joint sponsorship of concerts by public and parochial schools. In Cleveland the public schools presented a program by the All-City Elementary School Orchestra, the All-City High School Chorus, and the All-City High School Symphony Orchestra. The Hutchinson Night program was provided by the Hutchinson Secondary School Chorus and Band, followed by a marching dem-

onstration by the Bowie (Texas) Band. Host Night in New Orleans was a program featuring the All-City Elementary Band, All-City Junior High School Chorus and Band, the All-City Senior High School Chorus and Orchestra, followed by an impressive pageant, "New Orleans, the People, Music, Culture, and Dance." In the beautiful community theater in Berkeley, which is a part of Berkeley High School, we had the Host City Gala Festival, featuring "Trial by Jury," "Spring Fancies" (a program of ballet), and "Down in the Valley." The host night program in Eugene was unique in its presentation on the huge floor and lower part of Mac-Arthur Court of a cross-section of the total music resources of the community-school groups, university groups, church, business, and civic groups. It was the type of festival event which every community in the United States could well emulate, and it was interestingly presented with tape-recorded running commentary.

California-Western All-Conference Orchestra. Guy Frazer Harrison, conductor of the Oklahoma City Symphony, is shown conducting the orchestra at its gala concert. George Kyme, University of California, was the organizing chairman.



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Above: "The Elephants are Coming" might caption this picture made at Northwest intermediate grades workshop No. 2 on choral apeech, dramatization, and singing games. Perhaps you can identify the lead elephant, whose picture appears elsewhere in this galaxy.



Above: Northwest student member banquet with Robert E. Nye, Northwest student member counselor in charge. Below: Southern Division student members are pictured at their reception and tea. Southern President Wiley L. Housewright is at the extreme left.



Below: California-Western student member reception. In the center of the picture, at left of C-W President Barr, are presidents of three of the student member chapters in California: Muriel Braidwood, San Francisco State College; Bert Gower, Sacramento State College; Mary Larkins, Holy Names College, Oakland.



Men and women teachers entered wholeheartedly into the workshops. Below is another in the Northwest series—perhaps a game of "peck-a-boo"? Lilla Belle Pitts is the leader.





Above: Partial view of the California-Western Booster Dinner. At the speakers table, rear, were most of the big brass of the Conference, the convention committee, the schools, and the Berkeley community.



Above: Southwestern Inter-College Choir festival. This picture deserves much larger space. It will serve, however, to give an idea of the size of the combined choirs conducted by David B. Foltz, Lincoln, Neb.



Above: California-Western All-Conference Band, Mark Hindsiey, University of Illinois, conductor. Below: Gladys Tipton emphasizes a point at the Eastern session on singing experiences in the general music class.



As has been quite thoroughly indicated, clinics, workshops, and demonstrations at the six conventions were extremely well received. The miniature below gives a good idea of the popularity of the elementary workshops at the North Central convention in Cleveland.



it is time to say something about the lobby sings, as of yore the happy day-end features of the conventions. Below: Robert Smith, Denver, Colo., gives pointed directions at the sing he conducted in the Baker Hotel lobby, Hutchinson.





Ohio Ali-State Orchestra, sponsored by the Ohio Music Education Association and conducted by David R. Robertson, Oberlin Conservatory of Music, pictured at the close of the opening North Central general session. Chairman of the OMEA organizing committee for the orchestra was Charles Benner, Cincinnati.

Another fortunate aspect of the 1955 meetings was the opportunity afforded for the presentation of the current Music In American Life Commission and Committee Organization Plan. This is the first time in the history of the organization that the national president has been able, on behalf of the executive committee and board of directors of the organization, to present personally to the membership-at-large and to the members of the various commissions and committees, a plan of organization for their consideration. The 1955 meetings also gave the national president an opportunity to discuss with members all over the country plans for the celebration of the forthcoming Fiftieth Anniversary of the MENC, which which will begin in 1956 and will culminate at the 1957 division meetings.

3

At the 1953 meetings of the divisions of the MENC, some exceedingly significant resolutions were passed. These resolutions have had wide dissemination during the last two-year period. Therefore, at the Division meetings recently concluded some new resolutions bearing on current and pertinent problems in music education were adopted. These resolutions will appear in an early issue of the Music Educators Journal and, as in 1953, they will be reprinted and made available for distribution to our members and to general educators as well.

Division programs of the MENC have come a long way in their scope in the vision of their planning, and the effectiveness of their execution. The 1955 meetings were successful in every instance. In fact, the word "successful" seems almost too general to apply to the type of convention programs just concluded. We might better refer to our 1955 conventions as conferences of specific values. The meetings were uniformly good, uniformly well-attended, and all made specific contributions to the members and to the host communities.

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To the many new friends we made among administrators and classroom teachers, we owe much gratitude. Without the support and hours of long work of our general chairmen, or directing chairmen, and the chairmen of our committees, we could not have planned for such extensive meetings. In every host city, beginning with the superintendent of schools, our every request was granted. In Berkeley the elementary school principals, where the week of vacation coincided with our convention, voted to cancel their own vacations as well as attendance at their own state professional meeting of elementary school principals, and devoted their days and nights to our convention.

In each of the six convention cities the directing chairman of the convention committee was on the job almost to the exclusion of time for attention to his regular school duties. It is interesting to note that in four cities the directing chairmen were assistant superintendents-Berkeley, Boston, Hutchinson, and New Orleans. In Cleveland and Eugene the posts were held, respectively, by the executive secretary to the superintendent and the director of secondary education. Days-even weeksprior to the meetings, principals who were our committee chairmen assigned their school responsibilities to others, in order that they might devote their time to their work in the local convention committee organization, which made plans and preparations for and carried out the numerous and diverse details of management and operation. One recalls many incidents which illustrate the personal interest and overtime devotion to routine and self-imposed duties. We shall not soon forget the principal in one host city who was chairman of our hospitality committee, and who closed his hospitality center where he was pouring coffee a half hour early one day so that he could hurry over to get cokes ready for the student member dance. Neither shall we forget a superintendent of schools and his staff who came to our board of directors meeting at twelve o'clock one night to say "Goodbye" and to thank us for coming. And then the letters like the one from the assistant superintendent in Boston which read: "It was a pleasure to work with you and your committee and I hope that the Music Educators Conference at Boston was as well received by all the members of your group as it was by the music educators in this area. The entire conference was filled with many personal experiences that will long be valued."

In Berkeley and Eugene our local convention committees held post convention get-togethers. Here is an excerpt from a letter from the superintendent in Eugene which epitomizes the feeling about the trail of good will that MENC meetings leaves in communities: "Last night we had our 'Celebration Party' for the Conference. A nice feature of the evening was that we read letters we had received from various persons who had attended. . . . We may have given you the facilities and the help for a good conference, but you know that what the conference gave to Eugene was far more than we gave in return. We are indeed indebted to you."

H. L. Sammons, executive secretary to the superintendent of the Cleveland Public Schools, stated: "The North Central Conference was like the fresh air of spring sweeping through the Cleveland schools. It is our good fortune that you have come to us."

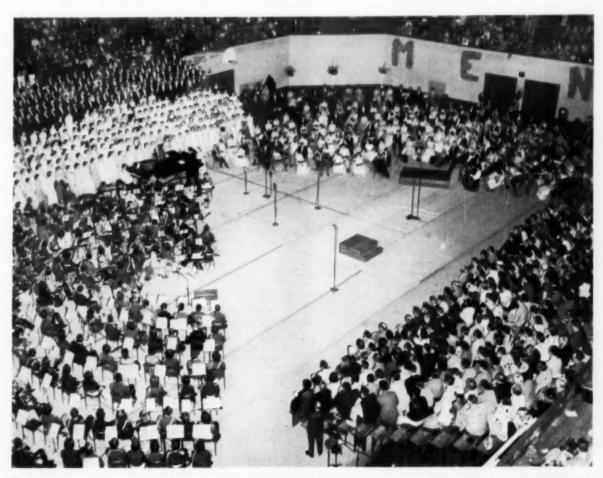
Seldom mentioned in reports like this, but always important to the success of our conventions, are the hotels where we sleep and in many cases have exhibits and meetings—often the complete convention center. The MENC has hundreds of friends among those who manage and staff hotels throughout the United States. The hotels which provide our convention homes invariably treat us with all the courtesies and consideration of true hosts. It is not at all uncommon to receive comments like this one from Elmore C. Bacon, sales manager of Hotel Cleveland: "Yours is one of the finest groups we have ever had in our hotel, and your convention organization and management set a standard for efficiency. The friendly attitude of your members, your pro-

grams with all the music, the children, the wonderful lobby sings, bring inspiration and cheer to the staff and the management, and to all whose privilege it is to serve you. We wish you could return to Cleveland and to our hotel each year."

2

For all of this exceptional treatment and consideration, we give our public thanks. In return for these fine contributions from the administrators and from our colleagues in other fields, we are proud to say that our officers, beginning with our six Division presidents—Hunter, Nordholm, Mohr, Housewright, Barr and Christianson—our boards of directors, our officers in auxiliary and associated organizations, and our officers and boards of directors of state units, provided in 1955 for six host cities and six host states programs of significance and inspiration—programs which in their final analysis contributed substantially to the improvement of instruction in music for the boys and girls in the schools, which is the primary reason for the existence of our great organization.

—V.L.



The festival concert by the All-Northwest Band, Orchestra, and Choir in MacArthur Court at the University of Oregon was the traditional finale of the Northwest convention—and climaxed the 1955 series of MENC regional meetings, which began in Boston February 25 and closed at Eugene with this performance on April 16. Conductors: Band—Harold B. Bachman, director of bands, University of Florida, Gainesville; Orchestra—Irwin Hoffman, conductor of Vancouver (British Columbia) Symphony

Orchestra; Choir—Charles C. Hirt, director of choral organizations, University of Southern California, Los Angeles. Ferd Haruda, Emmett, Idaho, was coordinating chairman for the three groups. Organizing chairman for band—Renwick Taylor, Tacoma, Wash.; Clifford Carlson, local manager. Organizing chairman for orchestra—Henry Von der Heide, Bolse, Idaho; Harold Specht, local manager. Organizing chairman for choir— Max Risinger, Eugene; Russell Harrison, local manager.

# **Music In American Life Commissions**

AT THE RECENT meeting of the MENC Board of Directors, President Robert A. Choate reported gratifying progress in the organization of the Music in American Life Commissions. Following the May 1954 session of the Executive Committee, where the over-all project was approved after careful and extended consideration, the plan was brought to the attention of MENC members throughout the country and was presented at each of the six division planning and leadership conferences. At these meetings, held in the summer and fall of 1954, the sessions of the respective division boards provided opportunities for discussion of the plan by the division officers and state presidents. With the resultant revisions and refinements incorporated, the plan was then announced in the JOURNAL.

Among early steps in the process of organization were meetings with the commission chairmen during the 1955 spring series of division conventions. In some instances, the commission chairmen held one or more group conferences as preliminaries to the launching of their respective

work assignments.

The list of commission chairmen announced by President Choate, as printed here, includes the titles of the committees in the respective commission areas whose chairmen will be reported later. It will be noted that in certain instances assignment of a commission to a division of the MENC is indicated. The good purposes—organizational, geographical, economical—served by this procedure are obvious.

Commission I. Basic Concepts in Music Education. Assigned to the Music Education Research Council, Theodore F. Norman, chairman, University of Washington, Seattle. Commission chairmen and members to be announced.

Commission II. Standards of Music Literature and Performance. Chairman: Ralph E. Rush, University of Southern California, Los Angeles. Committees: (1) Music for Elementary Schools—Choral and Instrumental, (2) Literature and Interpretation of Music for Choral Organizations, (3) Literature and Interpretation of Music for Band, (4) Literature and Interpretation of Music for Orchestra and String Orchestra, (5) Literature and Interpretation of Music for Vocal Ensembles, (6) Literature and Interpretation of Music for Instrumental Ensembles, (7) Music for the Opera Workshop.

Commission III. Music in General School Administration. Assigned to Southern Division. Chairman: Arnold E. Hoffmann, State Supervisor of Music, State Department of Public Instruction, Raleigh, North Carolina. Committees: (1) Administration and Supervision of Music Education, (2) Public Relations in Music Education, (3) Curriculum Schedules and Interscholastic Music Activities, (4) Budget and Finance, (5) State Music Supervision.

COMMISSION IV. Music in Preschool, Kindergarten and Elementary School. Assigned to Eastern Division. Chairman: Margaret Lowry, Queens College, Flushing, New York. Committees: (1) Preschool and Kindergarten, (2) Vocal Instruction, (3) Instrumental Instruction, (4) Related Programs—Rhythmic, Listening, Creative, (5) Integrated Activities.

COMMISSION V. Music in Junior High School. Assigned to Southwestern Division. Chairman: J. J. Weigand, Kansas State Teachers College, Emporia. Committees: (1) General Music, Singing, Listening, Creative, and Correlated Activities, (2) Vocal Instruction, (3) Instrumental Instruction, (4) Related Programs—Assemblies, Extracurricular Activities, (5) Functional Theory and Music Literature.

Commission VI. Music in Senior High School. Assigned to Northwest Division. Chairman: Wayne S. Hertz, Central Washington College of Education, Ellensburg. Committees: (1) General Music, (2) Vocal Instruction and Ensembles, (3) Band, Wind, Percussion Instruction and Ensembles, (4) Orchestra and String Instruction and Ensembles, (5) Music Literature, Composition and Theory, (6) Related Programs—Assemblies, Music Production, Correlated and Extracurricular Activities.

COMMISSION VII. Music in Higher Education. Assigned to

North Central Division. Chairman: C. A. Burmeister, Northwestern University, Evanston, Illinois. Committees: (1) Junior College, (2) Education of the Music Teacher, (3) Training of General Elementary Teacher, (4) Music Literature, Composition and Theory, (5) Graduate Studies, (6) Choral and Ensemble Activities, (7) Orchestra and Ensemble Activities, (8) Band and Ensemble Activities.

Commission VIII. Music in the Community. Chairman: Max Kaplan, University of Illinois, Urbana. Committees: (1) Instruction—Adult Education; Conservatories and Private Teachers. (2) Production—Community Orchestras, Bands, Choirs, Choruses, Opera Groups; Industrial Units; Professional Groups; AF of M Barbershoppers. (3) Distribution—Libraries; Music Stores; Government; Recreation Departments. (4) Consumption—Culbs; Home; Hospitals and Other Institutions; Popular Art; Concert Halls.

COMMISSION IX. Music in Media of Mass Communications. Assigned to California-Western Division. Chairman: William C. Hartshorn, Los Angeles Public Schools, Los Angeles, California. Committees: (1) Radio-Television, (2) Records, (3) Films, Filmstrips, Slides, (4) Press, (5) Audio-Visual Equipment in Music Education.

Commission X. Accreditation and Certification. Chairman: Marguerite V. Hood, University of Michigan, Ann Arbor.

#### Purposes and Plan of Operation

Although information about the Music in American Life Commissions has been widely disseminated, and the project discussed by President Choate at each of the 1955 division conventions in board meetings and general sessions, no doubt there are readers who would appreciate a brief outline of the purpose and plan of operation. The following paragraphs are reprinted from the announcement published in the Music Educators Journal, November-December, 1954\*:

Purposes of National Commissions: (1) To provide appraisal, evaluation and study in broad areas which are of continuing, substantial and enduring concern to the music education profession. (2) To recommend publications and to be responsible for content when publications are indicated. (3) To be responsible for meetings at MENC biennial programs. (4) To establish contacts directly with committees in similar areas in state units and directly with commission coordinators of MENC Divisions for purpose of mutual resource function.

Division Organization: Coordinators are appointed for each commission area for the purpose of assisting in the joint planning undertaken by state commission chairmen for division biennial programs. (At the division level, the plan parallels the current pattern of division structure wherein state presidents and division officers comprise the division boards.)

State Organization: Commissions or committees to be appointed (1) for purpose of meeting specific needs of state units. [It is recommended that the following commissions be appointed by MENC state units: Music in Preschool, Kindergarten and Elementary Music; Music in Junior High School; Music in Senior High School; Music in Higher Education.] (2) To serve as core commissions with divisional coordination in planning for division biennial programs. (3) To serve as resource leaders in discussion groups planned for national biennial program.

(Commissions paralleling the national commissions are not appointed in any state unless there is indicated a direct need for such commission (a) within the state in connection with the state program of activities, or (b) as a commission resource at the division and/or national levels.)

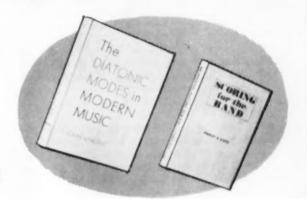
In addition to the ten commissions, and the correlated committees set up for Commissions II through IX, inclusive, there are provided for at present four standing committees assigned to specific areas, as follows: Music for Exceptional Children, Music in International Relations, Organ Instruction in the Schools, Piano Instruction in the Schools.

Cooperating in the Music in American Life program are the National Interscholastic Music Activities Commission, Music Industry Council, College Band Directors National Association, National Association of College Wind and Percussion Instructors, and various other groups and councils. Members of the Music Education Research Council will serve ex-officio on the various commissions.

<sup>\*</sup>Reprint of the complete announcement mailed on request.

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# MUSIC AND THE MAILS

ENDING in Congress when these lines are written is proposed legislation with which all music teachers and students are more or less directly concerned. The purpose is to relieve certain inequities in postage rates for various materials essential to education, including education tests, sheet music, scholarly bibliographies, bound academic theses, bound periodicals, library materials, as well as the books and audio-visual materials to which special postage rates now apply. It has long been known that in the field of music alone, individuals, schools and other purchasers have been obliged to pay annually many hundreds of thousands of dollars extra postage for materials which, in the application of the democratic theory and practice pertaining to our postal policies, should be mailable at what may be described as educational and cultural rates.

Throughout the history of our nation emphasis has been placed on the importance of providing wide distribution of informational, educational, and cultural material through the mails—at low rates to encourage the circulation of such materials. In 1879 the classification of second class mail was established. It included newspapers and periodicals published for "the dissemination of information of a public character or devoted to literature, the sciences, arts, or some special industry." This class of mail was and is carried at the lowest postal rates. Says Richard Alan Fuller in a recent release issued by the Music Publishers' Association of The United States:

The index of the recently published Postal Manual supplies a hint of the human document that could be written and of the special problems that relate to some groups of our people. Even the less lively imagination can spell out a background for some of the special regulations covering subjects like "absentee ballots—advertising matter—baby alligators—baby poultry—bankruptcy forms—beer and ale—berries—bonds—combustibles—copyrights—currency—eggs—radio-active materials . . . . "

Finally under "M" the index comes to "Music scores, Postal Union Mail." This sole reference to music relates to the *interna*tional mailing of music as printed matter and at special rates!

It is an unfortunate fact that music, and only music, of all the printed materials of education, culture, and information, enjoys no special consideration in the mails. Since this obviously cannot be due to a prejudice, it must be an oversight in that the postal authorities themselves, like everyone else, must be constantly touched by music, whether in church, home, or in public life. And since it was only in 1938 that books received special privileges, perhaps it is not too late for some change to be made concerning music.

Out of the hundreds of possible examples, consider just one. A hymnal, weighing just under two pounds, can be mailed for twelve cents, regardless of distance. But the very same hymns, unbound, require postage of from twenty cents to fifty-one cents!

This points up a situation which is unfair to the users of music—the churches, the schools, the teachers, and the pupils. For, although the word "music" may mean popular songs to many people, only about sixteen per cent of all the music sold in the United States consists of currently popular songs. The rest goes to the major consumers of printed music—the churches, public

and private schools, and for private music study. And, although it is true that half of the music is sold in stores, the other half is forwarded to the consumer by mail. In fact, the postal service is the only means by which music is made available to most of the communities of the country. Where there are no music stores, musicians must depend on the mail to bring their most essential requirements to them. These consumers in small communities may very well be those least able to bear high postal costs.

In the United States Post Office the setting of rates for special services has always been based on three important criteria: public welfare, value of service, and cost—the first two being the basic primary standards. Public welfare is certainly involved in establishing rates for sheet music as a factor in our national culture and education. All other materials in those areas enjoy special preferential rates.

Because of the increasing importance of music in the day-to-day life of our nation, men outside the field of music have recognized the omission by the postal department. A bill has been introduced into the Senate (S1292) covering the field of educational material in the mails. In this bill sheet music is specifically treated like books for mailing purposes. Identical bills have been introduced into the House of Representatives (HR 5139 and HR 5142). In both cases these bills were introduced by both Republicans and Democrats.

By the time this magazine reaches its readers, the desired congressional action may have been consummated. Whether or not this be true, it is felt by the Editorial Board that the facts given in this article, and in the accompanying article reprinted from the current (May, 1955) issue of the Journal of the National Education Association, should be made known to all members and friends of the music education profession. With knowledge of these facts, every reader of the Music Educators Journal should be in a position to see that his congressmen receive communications in keeping with, the status of the bill at this time.\*

Leonard Feist, a member of the Board of the Music Industry Council and executive director of the Music

On order that JOURNAL readers may take appropriate steps in writing to their congressmen before the adjournment of Congress, if the bill has not had favorable action by the time this issue is in the mail, the members of the Senate and House committees are listed below:

Senate Committee on Post Office and Civil Service: Democrats—Olin D. Johnston (South Carolina), chairman; Matthew M. Neely (West Virginia); John O. Pastore (Rhode Island); A. S. Monroney (Oklahoma); Thomas C. Hennings, Jr. (Missouri); W. Kerr Scott (North Carolina); Richard L. Neuberger (Oregon). Republicans—Frank Carlson (Kansas); William E. Jenner (Indiana); William Langer (North Dakota); Carl T. Curtis (Nebraska); Thomas E. Martin (Iowa); Clifford P. Case (New Jersey).

Martin (Iowa); Clifford P. Case (New Jersey).

House Committee on Post Office: Democrats—Tom Murray, (Tennessee), chairman; James H. Morrison (Louisiana); James C. Davis (Georgia); George M. Rhodes (Pennsylvania); John Lesinski, Jr. (Michigan); John Dowdy (Texas); Hugh Q. Alexander (North Carolina); John E. Moss, Jr. (California); Edward J. Robeson, Jr. (Virginia); Gracie Pfost (Idaho); Dante B. Fascell (Florida); Frank M. Clark (Pennsylvania); T. James Tumulty (New Jersey); Joe M. Kilgore (Texas). Republicans—Edward H. Rees (Kansas); Robert J. Corbett (Pennsylvania); Katherine St. George (New York); Cecil M. Harden (Indiana); H. R. Gross (Iowa); Albert W. Cretella (Connecticut); Charles S. Gubser (California); Joel T. Broyhill (Virginia); Elford A. Cederberg (Michigan); John E. Henderson (Ohio); August E. Johansen (Michigan).

Postage Committee, arranged Senate Committee hearings on S1292 on May 18 and 19, at which the MENC was represented by Richard C. Berg, a member of the MENC Board of Directors and president-elect of the Eastern Division. A hearing before the House Post Office Committee on the companion bills, HR5139 and HR5142, was anticipated early in June. Either the bill as a whole or various individual provisions have been endorsed by a wide range of educational, library, music, and literary organizations. The National Education Association

through its Legislative Division has given assistance in preparation of S1292. Other supporting organizations include: Association of Research Libraries, Music Teachers National Association, American Guild of Organists, NEA Department of Audio-Visual Instruction, National Council on Business Mail, Magazine Publishers Association, American Textbook Publishers Institute, American Book Publishers Council, Association of American University Presses, Authors' League, State Testing Leaders Conference and other educational organizations.

THE United States Post Office is our largest civilian government agency. It employs over a half million persons. It handles over 50 billion individual pieces of mail each year. Its annual revenues are more than two billion dollars.

The Congress has always thought of the postal service as a major and indispensable instrument of education, making available to the most remote communities the same informational, educational, and cultural materials that can be obtained in the larger cities. As times and circumstances have changed, our postal laws have been revised, but Congressional policy has remained consistent.

In the nineteenth century great emphasis was placed by the Congress on making reading matter available to our then largely rural population. There was established in the Act of 1879 the important principle that every region of the country should be given equal access to newspapers and periodicals by means of a flat nationwide postal rate. In the present century, a whole series of specific provisions for educational and cultural materials has been written into law by one Congress after another.

#### Anomalies and Inequities

In 1953 and 1954 the Senate Post Office and Civil Service Committee, then under the chairmanship of Senator Frank Carlson [R-Kans.], made an extensive study of the role of the postal service in our national life (reported in Senate Rept. 1086, 85rd Congress). One of the important aspects of this study—that concerning the educational use of the mails—was prepared as a special report for our committee by the NEA.

Partly as a result of that study, there have come to light a number of anomalies and inequities in postal classifications applicable to certain educational and cultural materials. Altho the historical policy of the Congress with respect to these materials has been quite clear, a number of small but important types of material had been overlooked and were being treated as if they were letters, on the one hand, or merchandise on the other.

#### S1292

It was to correct this situation that Senator Carlson and I introduced in the Senate on March 4, 1955, a bill, \$1292, "To readjust postal classification on educational



and cultural materials." Companion bills were subsequently introduced in the House of Representatives by Congressmen John E. Moss, Ir. [D-Calif.] [HR5139] and Katharine St. George [R-N.Y.] [HR5142].

Either the bill as a whole or various individual provisions have been endorsed by a wide range of educational, library, music, and literary organizations, including two constituent organizations of the NEA—the Music Educators National Conference and the American Educational Research Association—as well as the State Testing Leaders Conference, the American Council on Education (Relationships Committee), the American Library Association, and the Authors' League.

By the time this issue of THE JOERNAL reaches its readers, we hope that hearings on the bill will have been held by the Senate Post Office and Civil Service Committee. By removing existing discriminations, this measure, if enacted, should be of substantial benefit to educational institutions, to libraries, and to the whole area of our educational and cultural life.

#### Summary of Provisions of S1292

The bill makes no changes in the general level of existing postal rates for any of the four major classes of mail. It is addressed entirely to adjustments in the classification of certain educational and cultural materials in order to place them in their proper relationship to books, educational films, and the special provisions for libraries and schools which have long been on the statute books. In brief, it provides that:

[1] Educational tests, scholarly bibliographies, sheet music, and authors' manuscripts shall be made eligible for the nationwide unzoned rate now applicable to books and educational films (now eight cents for the first pound and four cents on succeeding pounds).

[2] The library rate—applicable also to educational institutions—shall be expanded to include scholarly bibliograpics, sheet music, bound academic theses, bound periodicals, and miscellaneous library materials as well as the books and audio-visual materials already covered (now lour cents for the first pound and one cent for each succeeding pound). In addition, the geographic limit and the requirement of permits would be removed.

[3] US postal charges for sending newspapers, periodicals, books, music, and maps abroad should be brought in line with comparable rates charged by other leading countries.

ics.

Educational tests are, of course, now one of the indispensable tools in the improvement of teaching and guidance and in the discovery of talent. At the present time, unused tests do not qualify for the book rate as do other educational materials, while printed objective tests which have been marked by students have been ruled to be "communications," therefore requiring first-class postage.

These rulings have imposed a great burden on the many educational institutions which send tests to central scoring centers, and in other cases have frequently meant that teachers have been required to use time in scoring tests which ought to be devoted to more practical professional duties. Sheet music is now severely penalized as compared with bound music in the domestic mails and any kind of music in the international mails. Within the country, bound music is eligible for the book rate. The same music in sheet form is classified as parcel-post merchandise subject to zoned rates, which increase with distance.

with distance.

Religious, classical, and semiclassical music makes up the vast bulk of the sheet music now sold in the United States, and a very high percentage of it is sent thru the mails to schools and colleges, to churches, and to private teachers of music. There seems to be no reason why this important form of educational and cultural material should be discriminated against in our domestic postal classification.

#### Changes Affecting Library Rate

Academic theses and bound periodicals are specifically made eligible for the library-book rate. At present, neither of these important types of library materials is eligible. The problem with academic theses is particularly acute because these theses, when typewritten, are required to be sent via first-class mail. This imposes a heavy burden on scholars and students who must pay first-class postage both ways if they wish to obtain other theses thru inter library loans.

Furthermore, geographical limitations and permit requirements would be eliminated from the library-book rate. In the last 20 or 30 years there has been a great expansion of the regional and nationwide arrangements for the inter-library loan of materials needed for research. It is appropriate to recognize these changed conditions by removing the present geographical limitation (to the first three postal zones or to any point within the state).

It is also proposed to remove the present requirement of obtaining permits from the Post Office Department. No permit is required under the terms of Public Law 141, which extended the library-book rate to audio-visual materials in 1953; and there would seem to be no need for perpetuating the permit system for other library materials.

Mr. Johnston, U. S. Senator from South Carolina, is chairman of the Senate Committee on Post Office and Civil Service. This article reprinted by permission from May NEA Journal.

# Preparation in Music for the Classroom Teacher

Florence W. Hutchinson

THOUGH the self-contained classroom has of late years been the aim of administrators in elementary education, most of them will agree that the average classroom teacher lacks the ability to give children an adequate background in music. Because of insufficient training, these classroom teachers feel handicapped, unhappy, and insecure in teaching music. Likewise, it is true that the average student entering teacher-training colleges appears to have had little, if any, previous instruction in music.

We are concerned with this lack of musical training, but most of all we are concerned for the children who will depend on these teachers for the rich musical heritage which is within their rights. Contrary to the common belief some music educators agree that musical ability is more necessary for the teachers in the lower grades where the children are wholly dependent on the teacher. Yet in the intermediate and upper grades where children sing two- and three-part songs, a skill is required which the average classroom teacher often lacks. Some authorities place the ability to sing as one of the assets for a grade teacher. Some include piano playing. One writer says a normal successful teacher can become a successful teacher of music if she will develop (1) a good ear, (2) an interest in the subject, (3) an average amount of patience, and (4) the ability to break down the idea that she has no native ability in music.

One of the criticisms of teacher-training courses in music has been the tendency to dwell on theory, apart from its relation to music itself, and another has been the unfavorable attitude toward music which has been built up in the minds of prospective teachers.

The following curriculum has been organized to offset these criticisms. It attempts to arouse a favorable attitude toward music, to integrate the various elements and skills in music, and to follow a functional pattern in answering the needs of the classroom teacher.

Instead of learning a list of unrelated facts, all the elements of music, including theory, grow out of singing experiences. The instructor leads the class in making discoveries rather than in telling facts. This stage of discovery may seem slow at first, but is well worth the time spent because of the added meanings which students gain.

#### First Course-Music I

The purpose of this course is, (1) to provide a background in skills for the classroom teacher so that he may have confidence in using the song material he learns in class, and also be able to learn new material by himself; (2) to give him experience in the use of the keyboard so that he may be able to play the melody of a song, or play a given harmony part in a song as an aid in giving

assistance to children; (3) to suggest ways of playing accompaniments for children's songs.

The materials which the student uses will include a songbook, preferably of about fifth-grade level, from one of the well-known series used in schools. The student should also have a music workbook in which his assignments are written. Songbooks of other series should be furnished by the college so that the student will become acquainted with a wide range of material.

To begin a course with singing offering no admonitions as to how the song should sound, creates a friendly relationship between instructor and student, and with all the students toward each other. Singing familiar songs often forms the basis for all of the other experiences. If these songs have a pleasing piano accompaniment, the student begins to feel added security in this new adventure.

Suggestions to the students on how to better their singing, such as demonstrating how to sing on vowels, how to sing phrasewise, how to open the mouth, drop the jaw and let the voice come through, will grow very naturally out of the singing of these songs. Often the background of a song or its meaning will improve the singing. Students who seem to be inaccurate in pitch should be given individual help outside of class. It would be an excellent plan if these students might be found in their freshman year and given help in a special class before they start their required work in music.

In rhythmic experiences the class should have space to move about the room freely so that they actually feel the accent in the song they are singing which is being played at the piano. There are various ways of showing accent—stepping a little harder with one foot or clapping the accent while keeping time to the music. Scanning a nursery rhyme and underlining the words which are stressed is another way. It follows easily for the instructor to show how bars may be placed in front of these words and how the bar is used in writing music.

Usually at the time the class is finding the accent someone has found out how many beats there are in a measure. If not, it does not take long to count the steps (beats) between the accents. The meaning of the top number of the signature is now revealed and students watch for it in songs. Listening to recordings of instrumental music to find out the number of beats in a measure is good practice.

Clapping the tune or note pattern of a song while others clap or drum the beat is one way of finding out the kind of note which has one beat. In this way they

Mrs. Hutchinson is associate professor in music at Oregon College of

<sup>[</sup>Editorial comment, Exception may be taken to the author's presentation of the significance (or meaning) of the measure signature. We err when we teach that the upper numeral "tells" how many beats there are in a measure, and that the lower numeral "tells" what kind of note gets one beat. This is seldom true in compound measure (5/8, 9/8, etc.) and often not true in simple measure. Many selections are in point using a 4/4 signature but there are two beats to the measure; many 3/4 selections have only one beat, and many 2/4 selections must be beaten four beats. Perhaps it is better to teach that in 6/8, six eighth notes fill the measure; in 4/4, four quarter notes (or equivalent, of course) constitute the measure.



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learn the meaning of the lower number of the meter sign. Scanning the words while keeping the beat is another way of following the note pattern, as is the use of percussive instruments in both beat and note patterns.

Experiences in harmony may begin in a very simple way by singing the 5th of the scale while part of the class sings a song which is built on the tonic and dominant, or by singing both 1 and 5. These harmony parts sound well on psalteries, tuned bells or piano. Songs which demand the 1, 4 and 5 harmonies also should be used. Books such as the Krones' Music Participation in the Elementary School, and Nye and Bergethon's Basic Music for Classroom Teachers have several ideas which may be used in beginning harmony,

Making up an alto to a song by singing a third below the melody gives a feeling of a third as does the use of the sixth as an alto.

At the beginning of the course the new songs should be taught by rote. Gradually, however, assistance in singing new songs should be lessened until the group is actually reading songs on their own. Reading songs might begin with an overview of the rhythm of the song such as finding the swing of the song from the meter sign, the tempo from the text, and the note pattern from scanning the words while keeping the beat. An overview of the melodic outline would include direction-where it starts, where it goes, in steps or skips. This will require a knowledge of key from the key signature and the beginning pitch,

The class should have experience in trying to read songs beginning with words and reading by position, with numbers, with syllables and with pitch names.

Students who try to play some of the simple songs on marimbas, song bells, and psalteries will find they are making use of reading. Accompanying songs with autoharps and harmolin require close listening for changes in harmony. Most students will feel the greatest accomplishment when they find they can play a very satisfactory piano accompaniment with chords.

The instructor should lead the class to make discoveries in theory rather than memorizing facts. Singing songs in various keys helps to give a reason for keys. Playing a scale by ear and then breaking it down into half and whole steps gives the pattern for a major scale. Discovering why sharps and flats are used and the patterns they follow in the signature gives much more learning to the student than the memorization of signatures. Learning how to tell the key of a major song quickly and how to find the beginning pitch is necessary for a teacher. How to recognize a minor song and how to find the initial pitch of a minor song are important. Learning the meaning of clef and the evolution of the staff is a more understandable experience than a blanket assignment to memorize lines and spaces. How chords are built and how they may be changed to different positions for ease in playing, appeals to neophytes who wish to capture the art of playing a simple accompaniment.

The recorded album which accompanies the songbook makes excellent listening material as do the accompanying recordings for other song series. The records sent out by the Children's Record Guild are enjoyable to adults, especially when they wish to become acquainted with teaching materials. Recordings for children's rhythmic activities and for acquaintance with orchestral instruments are also helpful.

#### CONTENT OF COURSE

Singing: A repertoire of songs, one- and two-part; how to better one's singing voice.

Rhythm: Accent, beat, note value, note pattern.

Harmony: Roots of major chords, one harmonizing tone (Ex. 5), two harmonizing tones (Ex. 1 and 5), three-toned chords, creating an alto in thirds and sixths. Reading: With words by position, with numbers, with syllables,

with pitch names

Playing: Simple songs on marimbas, song bells and psalteries: triads in common major keys on piano; accompanying songs with autoharps; a piano chordal accompaniment to a major song.

Theory: Staff, clef, meter signs, sharps, flats, bars, scales (major and minor), keys, intervals, chords, form.

Listening: To recorded songs from songbook, to records from

Children's Record Guild, to records for rhythms, orchestral instruments.

#### ASSIGNMENTS (MINIMUM)

Writing major scales from bass through to treble connecting notes with keyboard above the scale. Fifteen major scales.

2. Writing chords below each major scale in root position and three playing positions. Nine common keys.

Writing relative minor scales in normal form below each

major scale.

4. Writing beat patterns below given rhythmic patterns.

4. Writing beat patterns below given rhythmic patterns. Writing out a chordal accompaniment to a song from the songbook with the melody above the accompaniment.

Playing this chordal accompaniment with songbook (not with written accompaniment) as class sings.

#### ASSIGNMENTS (MAXIMUM)

Playing accompaniments for several major songs. 2. Forming an ensemble of simple instruments.

#### Second Course—Music II

The purpose of this course is to gain added skills to those experienced in the preceding course. These will include learning the use of the minor mode in singing and playing, more experience in singing a harmony part, more ear training and learning the use of the conductor's beat in directing.

The materials consist of a songbook of about sixth or seventh grade level and a music notebook. Other songbooks, some containing songs with easy bass, should be supplied to the class.

The singing experience should again form a background for the other experiences. Many of these songs should be worth-while part songs that students will enjoy perfecting. All students should have the opportunity to sing all parts, soprano, second soprano, alto and bass,

More advanced rhythms will be met in this course such as syncopation and the use of the triplet. Clapping the note pattern while tapping the beat, using percussive instruments and stepping the beat while clapping the note pattern, all are helpful aids in feeling the rhythm. Learning the conductor's beat, the use of the preliminary beat and the release, all build up an assurance in directing songs. Each member should have the experience of directing a song before the class.

Singing minor songs and harmonizing them with the roots of chords lays the foundation for the feeling of the minor mode. Accompanying minor songs with autoharps and other chordal instruments is good ear training.

Each student should learn to play a chordal accompaniment for a minor song. He will not find this difficult after having learned his major chords. In order to make further use of the major chords, he should learn to play a simple song with his right hand and add chords with his left hand. This experience often equips students with piano material for rhythms in the classroom. Learning to play a tonette should have a part in the course,



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Listening in this course should include recordings of songs they have learned in their songbook, major and minor instrumental selections, *Children's Record Guild* recordings, vocal records of artists showing different ranges of voice and voice qualities, and music by some of the composers of their songs.

Background material of well-known songs and elementary books on the lives of composers should be read to enrich their song material.

#### MINIMUM ASSIGNMENTS

- 1. Writing the relative minor scales of all major keys in the harmonic form.
- Writing minor chords in root position and in three playing positions for the nine common minor keys.
  - 3. Writing melodic minor scales.
  - 4. Writing chromatic scales.
  - 5. Transposing simple songs.
- Writing the accompaniment for a major song with the melody in the treble and chords in the bass.
- 7. Playing the above accompaniment while following the song in the songbook as the class sings.
- Writing a chordal accompaniment to a minor song with the melody written above the chordal accompaniment.
- 9. Accompanying the song in class,

#### MAXIMUM ASSIGNMENTS

- 1. Playing in a tonette ensemble.
- 2. Directing a group of singers.
- 3. Playing additional accompaniments.



#### Third Course—Music III

The purpose of the third course is to learn to direct the variety of experiences children may have in music, and how to stimulate these experiences so that each child may (1) develop an ever-increasing interest in music, (2) discover and develop his musical potentialities, and (3) use music to enrich his cultural life in school, home and community.

The materials consist of a songbook, preferably one

for the lower grades, and a textbook covering the teaching of music in the elementary schools.

To move now into the field of how to teach children is easily bridged because children will be engaging in many of the same activities that the class itself has been experiencing in the preceding courses.

The content of the course consists of six units—singing, rhythmic movement, playing instruments, reading, listening, and creativity. The class might be divided into six committees with each committee responsible for information as to how each one of these units is being used in music education. A list of books for selected reading should be given each committee and members of committees report their readings to the class. These reports along with readings from the text should invite class discussions.

All students should be required to teach a rote song at some grade level. If a student still feels that his voice is inadequate and the instructor also is convinced that this is true, the student might use the piano or a simple instrument to play the melody while he teaches it. Students might suggest possible outgrowths in rhythm or theory that could come from their particular song. During the course the various ways of teaching a rote song should be exemplified.

For a second project the student should choose one of the other units. However, since the class should have some experience with all of them, units might need to be assigned. Films and slides should be available for additional material.

The unit on rhythm should include rhythmic experiences in primary, intermediate and upper grades, and some of these experiences should be exemplified as a real classroom situation with students as teachers. These demonstrations should be evaluated as suggestions for developmental growth in music through rhythm.

The unit on playing should include actual demonstrations on the part of students, how simple instruments may be used, and how the piano may be used in the classroom to enrich music experiences.

The unit on music reading should include demonstrations of how reading readiness is approached in the lower grades, and how music reading may be carried through the intermediate into the upper grades. Their own experiences of how they learned to read during their music courses should now be applied to children.

Likewise the units on listening and creating should receive actual illustrations of listening and creative activities. Students should receive aids for all these teaching experiences through their reading assignments, through

CONTINUED ON PAGE FORTY

#### To Student Members and Chapter Sponsors

THE COLLEGIATE NEWSLETTER will make its first appearance for the 1955-56 season in the September-October 1955 JOURNAL. Sponsors, chapter officers, or any interested student members are invited to supply pictures, stories about activities, and any other significant material pertaining to experiences of undergraduate music education students. Material should be sent to MENC publication headquarters, 64 East Jackson Boulevard, Chicago 4, no later than July 15, 1955.

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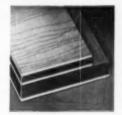
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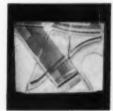
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# Research Studies in Music Education

Reperted by WILLIAM S. LARSON

faculty members and students of graduate schools and others interested in socuring complete capies of studies summarized in these columns, if available on a loss basis or otherwise, should make their requests through their own soilege librarions.

#### **Vocational and Conventional High School Students**

Brown, Billy Joe. A Comparative Study of Vocational and Conventional High School Music Students. M.M., University of Texas, 1951.

EDUCATORS throughout the United States are becoming more aware of the importance of vocational training in public school education. They realize also that in order for a vocational student to receive a complete education, he should receive training in the artistic and avocational aspects of our culture. It is for this reason that administrators of vocational training schools place importance on programs of music education.

There is a popular notion that high school students with lower than average intelligence are interested in and equipped only for a vocation that is restricted to manual abilities. Another popular belief is that students who are interested in preparing themselves for a trade or skilled and unskilled work are not interested in the arts. After working with vocational students for four years, the writer began to question both of these popular beliefs. The current study is an attempt to find answers to some of the questions confronting vocational high school administrators and music directors, and to provide objective evidence to verify or refute common beliefs regarding the musical interests and aptitudes of vocational high school students.

The study had two main objectives:

To determine through objective measures the musical aptitudes and interests of vocational high school music students and to compare their musical aptitudes and interests with those of conventional high school music students.

To determine through objective measures the mechanical aptitudes and interests of conventional high school music students and to compare their mechanical aptitudes and interests with those

of vocational high school music students.

Contemporary education places great emphasis on the importance of guidance and counseling. It is the purpose of education to train youth to be useful and happy citizens in a democratic society. In order to accomplish this goal, it is necessary to prepare the adolescent in an avocation as well as for a vocation. It is hoped that the findings of this study will be a contribution in solving some of the problems of vocational and avocational guidance and counseling on the high school level.

#### Procedure Followed

 Vocational and conventional high school students took part in the testing program.

2. The procedure followed in determining the differences between the two types of music students was through comparing their ages, grade classification, intelligence quotient, musical ability, mechanical ability, and vocational interests.

3. The data regarding age, grade classification, and intelligence quotients was secured from the student files at the respective

schools.

4. The data regarding musical ability, mechanical ability, and vocational interest could not be secured except through the administering of tests by the writer. These tests consisted of the following: (a) The Seashore Tests of Musical Talents, by Carl E. Seashore. (b) The MacQuarrie Test for Mechanical Ability, by T. W. MacQuarrie. (c) The Kuder Preference Record, by G. Frederic Kuder.

#### Summary and Conclusions of Study

1. The intelligence quotients of both groups studied were similar and were within a normal variable of the established mean. The scores revealed that the vocational high school music students attained a mean of 98.65 and the conventional high school music students attained a mean of 101.98. These scores indicate that the conventional high school music students were not entirely "superior" to vocational high school music students in regard to intelligence.

2. The vocational high school music students were slightly younger (0.38 of a year) than conventional high school music students. However, if both groups had been larger the ages would have been much closer together.

3. Grade classifications revealed that both groups were comparatively the same in distribution, with the vocational high school music students being slightly lower (0.10 of a year) than

conventional high school music students.

4. The Seashore pitch scores revealed that the vocational high school music students attained a mean of 38.60, and the conventional high school music students attained a mean of 41.50. These scores indicate that vocational high school music students had a lesser degree of ability in determining pitch than did conventional high school music students.

5. The Seashore loudness scores revealed that the vocational high school music students attained a mean of 40.48, and the conventional high school music students attained a mean of 41.02. The scores indicated that conventional music students had only

a slight superiority in determining intensity.

6. The Seashore time scores revealed that the vocational high school music students attained a mean of 37.58 and the conventional high school music students attained a mean of 39.10. These scores indicated that vocational music students had a lesser degree of ability in determining time than did conventional music students.

7. The Seashore timbre scores revealed that the vocational high school music students attained a mean of 37.29, and the conventional high school music students attained a mean of 37.97. The scores indicated that conventional music students had only a slight superiority in determining musical timbre.

8. The Seashore rhythm scores revealed that the vocational high school music students attained a mean of 25.82, and the conventional high school music students attained a mean of 27.22. These scores indicated that vocational music students possessed a lesser degree of ability in determining rhythm than did the conventional music students.

9. The Seashore tonal memory scores revealed that the vocational high school music students attained a mean of 22.39, and the conventional high school music students attained a mean of 25.33. These scores indicated that both groups were very low in tonal memory according to the standard mean. However, the conventional music students were "superior" to the vocational music students. Throughout the musical ability test the conventional music students showed slight superiority over vocational music students, but the differences were by no means extreme.

10. The Kuder mechanical interest test revealed that vocational high school music students attained a mean of 35.86, and the conventional high school music students attained a mean of 33.59. These scores indicated, as would be expected, that the vocational music students had a higher interest for mechanical activities

than did the conventional music students.

11. The Kuder artistic interest test revealed that vocational high school music students attained a mean of 28.93, and the conventional high school music students attained a mean of 27.29. These scores indicated that the vocational music students possessed a higher interest for artistic activities than did the conventional music students.

12. The Kuder musical interest test revealed that the vocational high school music students attained a mean of 19.22, and the conventional high school music students attained a mean of 20.60. These findings indicated that the vocational music students did not have as high an interest in musical activities as did the conventional music students.

13. The MacQuarrie mechanical ability test revealed that the vocational high school music students attained a mean of 66.39, and the conventional high school music students attained a mean of 70.69. These scores indicated that conventional music students possessed a higher degree of mechanical ability than did vocational music students.

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While the Kuder interest test indicated that vocational high school music students expressed a greater interest in mechanical endeavor than did the conventional high school music students, the MacQuarrie mechanical ability test indicated that they actually possessed less mechanical ability than did the conventional high school music students.

#### Recommendations

From the results of the foregoing study and from four years experience in a vocational high school the author makes the following recommendations:

 That a more comprehensive testing program be set up in both conventional and vocational high schools.

 Since expressed interests and actual abilities in mechanical endeavors do not always coincide, a more careful selection should be made of students entering vocational training high schools.

 After the student has begun a course of study, he should receive constant guidance and counseling so that he will profit fully from his training.

4. If the vocational high school student expresses an interest in music and indicates musical potentialities, he should be given every opportunity to develop these talents.

The emphasis on music in the vocational high school should be avocational rather than vocational, since most students in the vocational high school will not become professional musicians.

6. If the conventional high school student expresses interest in mechanical activities and indicates mechanical potentialities, he should be encouraged and given opportunity to develop his mechanical ability, either vocationally, or at least avocationally.

#### Instrumental Selections for School Use

WILKINSON, ROBERT E. Original and Arranged Instrumental Pieces of Medium Difficulty for School Use, M.M. University of Southern California, 1952.

STATEMENT OF THE PROBLEM. It was the purpose of this study (1) to analyze the causes for the lack of instrumental ensemble material of medium difficulty; (2) to show how the need could be met by supplying actual musical material; (3) to investigate the possible uses of the material presented.

The text material contained in this study was gathered from a few periodicals and from isolated chapters in books devoted in the main to other aspects of the teaching profession. No books that dealt exclusively with intermediate level instrumental music were located. Instrumental teachers are aware of the lack of medium difficulty material. Many of the arrangements and compositions contained in this study were written to meet this same situation in the author's own teaching position. The response of the students demonstrated that material of this type, carefully written, can maintain interest in the music program.

The arrangements and original material in the study in score form were designed for the standard woodwind quintet, the brass sextet, the string quintet and a quartet of saxophones. Since the instrumentation available in each school varies, certain alternate groups are included. The arrangements are based on folk melodies of various countries.

In many schools an attempt is made at a logical stepwise progression from beginning instrumental classes through the intermediate groups to the performance ensemble. Too often the sequence is broken at the intermediate level and the student never gets to the performance group. One of the major reasons for this is found in the lack of suitable material. There are too few texts at the intermediate level and those available consist for the most part of musical facts, rules, exercises and scales. Of course these elements are necessary, but without supplementary material they become rather dry to the students. This supplementary material for students of medium abilities is not published in sufficient quantity for today's needs. Educators agree that all music students profit by playing in groups. In order that the student get the most from the group experience, the teacher is faced with the problem of using carefully written material designed to assist the student's musical growth.

The arrangements presented in this study only scratch the surface of a large unfilled need. Pieces at this level should be available in quantity to every instrumental teacher to be used in preparing students for his performing groups. Since many students' musical instruction is confined to school classes, the program should be as complete as possible. No school orchestra or band can hope to maintain itself with the limited number of pupils taking private lessons, and therefore the instrumental course must

supply a well-balanced musical offering. Ensemble music at the intermediate level is urgently needed.

Since the publishing houses are not supplying music of this type, the author suggests that instrumental teachers try their hand at writing arrangements similar to those found here. Based on folk melodies or even popular tunes of the day, they catch the interest of the student and make the music program vital to him.

The arrangements can be short and concentrated and do not take long to complete. Some students from the advanced classes will be interested and will try to write some, thus contributing to their own growth, as well as providing material for the intermediate groups. The need for these small, carefully designed pieces is great and it is hoped that this study points out their usefulness and a possible avenue of future supply.

#### Music in Psychiatric Hospitals

GOODELL, WILLIAM. A survey of the Use of Music in Psychiatric Hospitals. M.S. Ohio University, 1952.

THE PURPOSE of this study is to report on the present developmental level of music programs in our state and federal mental hospitals, and to indicate some of the current techniques in the use of music as an adjunct in the care and treatment of the maladjusted. It is also hoped that the study will reveal information pertinent to the proper training of music therapists, and the relative demand for them in this field.

The study utilized the questionnaire technique. Questionnaires were sent to all of the thirty-five Veterans Administration hospitals listed as chiefly neuro-psychiatric, and to ninety-seven of the state hospitals. From one to four questionnaires were sent to each state, depending on the state population and the development of its health program. A return of 52 per cent was realized from the total of 132 questionnaires sent out.

The data obtained by the survey seem to indicate, above all, that music has been definitely accepted as one of the therapy programs of hospitals treating mental disorders. The calculation or measurement of a music program's true therapeutic value is far from accurate, but from indications of some research and experimentation in the field, it appears that a more objective and scientific attitude will gradually develop.

The results of this study indicate that an overwhelming majority of the present hospital music workers are from other fields, and without the training that is desirable for working with the mentally ill. A suggested program of training for this field includes a thorough understanding of the value of all types of music, including hillbilly, dance, folk, and cowboy music. It also includes a technical background similar to that currently being given in music education, rather extensive training in psychology to give the student insight into causes and effects of maladjustment, and methods of care and treatment. Finally, the ideal program includes training specifically in hospital music programs, techniques, and materials, and orientation to the actual hospital situation by in-service work similar to internship.

#### Music Profiles of Non-Transient and Transient School Children

ROSBACH, SIDNEY E. A Comparative Study of the Music Profiles of Non-Transient and Transient School Children. M.M., University of Texas, 1951.

It was the purpose of this study (1) to compare the musical interests, as revealed through a questionnaire study, of nontransient and transient school children who have equal intelligence quotients; (2) to show comparatively the relationship between these two groups through a Musical Accomplishment Inventory; and (3) to determine the amount of variance in native musical ability between these same groups and from the standard as determined by the Seashore Measures of Musical Talents Tests.

In agricultural communities surrounded by farms which produce seasonal crops requiring harvesting by hand, the problem of educating the workers' children is usually serious. This is partially due to a sudden increase in enrollment at the beginning of the school term and a rapid withdrawal at various times during the school year. Very little investigation into this problem has been conducted. In the main it has consisted of individual teacher observation. The solutions reached by the teacher seem to be inadequate in solving the situation on a permanent basis. For a few months of the school year, the institution becomes virtually a "melting pot" of children from many different states and

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schools. Some of the family groups follow the crops, while others pursue diversified occupations. This presents the problem of teaching children of dissimilar parental employment, heterogeneous environment, and, in many cases, a marked difference in language. Classes which contain both non-transient and transient children must be skillfully planned and taught in order that the full educational value will be realized for both groups without serious detraction from either.

The two classifications were defined as follows: Non-transient was interpreted as meaning any child who consistently attended the school system for a period of at least five years. A transient child was a pupil who either entered the system after the enrollment date and withdrew before the closing date, or enrolled late and remained all year. All children so termed had attended another school previously to enrolling in the system.

Research pertaining to the problem produced no study in the field of music. The author, therefore, was limited in his procedure to discussions and developments of the problem in related fields. An analysis of the cumulative studies of the total scholastic achievements of transients indicated that these children showed less accomplishment than non-transients of equal chronological age and mental ability. In an interesting questionnaire given by Huus¹, however, it was shown that non-transient children liked dramatic and musical programs better than did transient children. While some recommendations were made for a more functional curriculum, little was said regarding the role that music might play in helping to assimilate more satisfactorily the transient child into the school system. The problem had not been scientifically studied even though the need for a more satisfactory educational program existed.

The study was conducted during the school year of 1950-1951 in South Elementary School, Casa Grande, Arizona. Children in grades five through eight were carefully screened to determine the non-transient and transient classifications. All children participated in the Mental Ability Test, Interest Inventory, Musical Accomplishment Inventory and the Seashore Measures of Musical Talents Tests, under as nearly similar conditions as possible. A control group and experimental group were not established for testing purposes, as evaluation was desired without the children realizing the intent of the study. The intelligence quotient scores provided an objective standard for purposes of comparison in matching the two classifications as nearly as possible regarding age, grade in school and sex.

The author deemed it advisable to establish some ratio by which to compare these two groups. The choice of intelligence quotients for this gradation proved satisfactory because the scores of the transient children ranged from sixty to 116, which was well within the score range of the non-transients. Children with equal scores in the non-transient group were then selected for purposes of comparison. Assuming that the mean intelligence quotient score is 100, the subjects were further divided to form four similar groups consisting of thirty-two non-transients and thirty-two transients with intelligence quotients whose scores ranged from 100 to 116, and 112 non-transients and 112 transients whose scores ranged from sixty to ninety-nine. The sex, age, grade and intelligence scores of the two classifications were so nearly matched that the test results may be considered reliable.

The tests used in this study were: (1) A Musical Interest Inventory which was constructed by the author and consisted of seven main parts. It attempted to evaluate the musical interest of the pupils through the following sub-tests: (a) Music facilities in the home; (b) the extent these facilities are used; (c) music participation; (d) radio listening; (e) song preference; (f) type of music preference; and (g) instrumental preference. (2) A Musical Accomplishment Inventory consisting of seven separate sub-tests constructed by the author. The headings were: (a) Knowledge of musical terms and symbols; (b) recognition of notes; (c) recognition of syllables; (d) recognition of meter signatures; (e) recognition of melodies; (f) general music knowledge; and (g) listening recognition. (3) The Seashore Measures of Musical Talents Tests.

The data secured from the screening process and the tests administered to the 144 non-transient children and the 144 transient children yielded the following facts regarding their abilities and interests:

 The higher IQ transients were two months older than the non-transients, but there was no difference in mean ages of the lower IQ group. Both non-transients and transients were identical in the higher IQ group, but in the lower IQ group, the transients were a partial grade lower than the non-transients.

Non-transient children have more musical facilities in the home than do the transient children.

4. The non-transient children use the facilities found in the home to a greater extent than do the transient children.

The non-transient children participated in more musical activities than did the transient children.

The non-transient children preferred the songs listed in the inventory to a greater extent than did the transient children.

The non-transient children listened to the radio programs listed in the inventory to a greater extent than did the transient children.

8. The non-transient children had a higher degree of appreciation for the better types of music than did the transient children.

The transient children had a greater desire to play the instruments mentioned in the inventory than did the non-transient children.

10. The non-transient children were interested in music and musical activities to a greater extent than the transient children.

 Non-transient children had a greater knowledge of musical terms and symbols than did the transient children.

12. The non-transient children were more able to recognize notes than were the transient children.

13. The non-transient children had a greater ability for recognizing syllables than did the transient children.

14. The non-transient children were more able to recognize meter signatures than were the transient children.

15. The non-transient children had a greater ability to recognize melodies by sight than did the transient children.

16. The non-transient children had a greater general music knowledge than did the transient children.

17. The non-transient children had a greater ability to recognize melodies by ear than did the transient children.

18. The non-transient children were much better prepared to read and interpret music than were transient children.

19. The non-transient children had a greater degree of ability in determining pitch than did the transient children except in the lower IQ group.

20. The non-transients and transients of both IQ groups were below average in determining pitch when compared with the established mean.

21. Non-transient children were more able to determine loudness than were the transient children.

22. Non-transient and transient children of both IQ groups were above average in determining loudness when compared with the established mean.

23. The transient children had a greater degree of ability in determining rhythm than had the non-transient children.

24. Non-transients and transients in the higher IQ group were above average in determining rhythm, and the non-transients and transients in the lower IQ group were below average in determining rhythm when compared with the established mean.

25. The non-transient children had a slightly higher mean ability in determining time than did the transient children.

26. Both classifications in the higher IQ group were above average in determining time, and both classifications in the lower IQ group were below average in determining time when compared with the established mean.

27. Non-transients of the higher IQ group had a lesser ability in determining timbre than the transients of the same IQ group, and the non-transients of the lower IQ group had a greater ability in determining timbre than the transients of the same IQ group.

28. Non-transient and transient children in both the IQ groups were below average in determining timbre when compared with the established mean.

 The non-transient and transient children in both IQ groups were below average in determining tonal memory when compared with the established mean.

The findings of the Musical Interest Inventory indicated that the non-transients were superior to the transients with the exception of instrumental preference. In both the high and low IQ groups of transients there was a greater desire on the part of the transients to learn to play a musical instrument. A comparison of the total score means showed that the difference between the two classifications in the higher IQ group was a plus 1.19, and the difference in the lower IQ group a plus 2.70. These figures were not of great significance when evaluated in the whole study.

A comparison of the total test scores of the Musical Accom-

<sup>&</sup>lt;sup>1</sup>H. Huus, "Factors Associated with the Reading Achievement of Children from a Migratory Population," Elementary School Journal, 45:203-12, 276-85, December, 1944, January, 1945.

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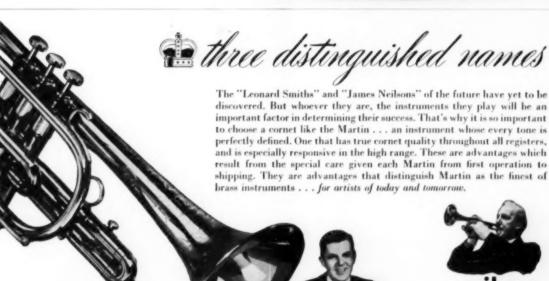
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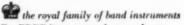
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plishment Inventory indicated that the non-transients were superior. The difference between the two classifications of the higher IQ groups was a plus 7.88. In the lower IQ groups the difference was a plus 3.27. The comparison showed a greater difference than in the Interest Inventory; but again, this difference was not of sufficient importance to be significant in the evaluation of the total study.

A comparison of the total test scores of the Seashore Measures of Musical Talent Tests was not made, as each test is an evaluation within itself; however, the test scores showed the nontransient children to be superior to the transient children with the exception of the rhythm test, the high IQ group of the timbre test, and the low IQ group of the pitch test. In all cases the difference was less than 1.00. It should be noted that the higher intelligence groups in both non-transient and transient classifications were superior to the lower intelligence groups of the two classifications.

In all phases of the testing program, with the exception of instrumental preference and rhythm recognition, the non-transient

children were superior to the transient children. On the basis of the findings, the author made the following recommendations:

1. Non-transient and transient children should not be segregated in music classes.

2. The needs, desires, and past experiences of the pupils should be taken into consideration when formulating a curriculum.

3. The curriculum should progress from the known to the unknown. It should be an outgrowth of the past musical experiences of the child.

4. Rhythmic activities should be an important and stressed part of the musical program for transient children.

5. The transient child should be encouraged to perform vocally and instrumentally as a part of his classroom experience.

6. Transient children should be given every opportunity possible to learn to play some type of musical instrument.

7. Transient children should be made to feel the need for, and place of, music in their lives. This can be done through pleasant musical experiences.

8. The transient child should be directed in experiencing a satisfying appreciation for "good" music.

9. Musical experiences should contribute toward the satisfactory school adjustment of the transient child.

10. Through the musical activities of transient children, the

transient parents should be made to feel a closer association with the school

11. Classes composed of non-transient and transient children, should provide an abundance of opportunity for the children to experiment with their voices and with musical instruments.

12. Classroom situations should be created in which the children will be helped and encouraged to realize to the fullest possible degree their natural tendency to express themselves in song.

13. All children should be stimulated and encouraged to create music through singing, playing, dancing and writing.

#### **Community Musical Activities**

DUNCAN, RICHARD EDWARD. The Development of Major Community Musical Activities. Ph.D. Eastman School of Music of the University of Rochester, 1953.

A REFERENCE BOOK for conductors of community music activities and those other individuals interested in the promotion of such groups. Comment is restricted to orchestra, band, chorus, and musical theater, each of which is further classified for more specific discussion into major organizations, secondary organizations, and amateur organizations.

The work provides detailed information on the musical organization, the administrative, and the financial organization peculiar to each of these musical groups within their various classifica-

Other subjects that are given extensive treatment in reference to the various classifications of each of the major community musical groups include, among others, types of concerts, programming, leadership, and public relations. An analysis is made of the contemporary American musical scene in reference to opportunities for young conductors, and suggestions given for the training necessary to provide adequate personal financial remuneration to take advantage of such opportunities.

The American musical theater is treated from the standpoint of its historical development and its contemporary offerings Aside from the organizational, administrative, and financial aspects, further discussion is given to types of theaters (including the recent theater-in-the-round and circus theater), responsibilities of various directors and technicians, make-up, scenery, lighting, rehearsals, and preparing the mise-en-scene.

The work is not based on theory alone, but rather has the authority of experience gained by the author who, as a conductor, has been actively associated with community music groups in all their various classifications during the last twenty years.

#### Preparation in Music for the Classroom Teacher

CONTINUED FROM PAGE THIRTY

suggestions given to teachers in various song series and from the instructor.

#### **Evaluation Procedures**

Some of the evaluation procedures by the student at the end of the course might be:

1. Am I able to use my singing voice as a pattern for children to learn to sing a song?

2. Do I have a repertoire of songs for children of various ages?

Can I sing a harmony part independently? Could I help children in a rhythmic experience?

Do I know how to make use of simple instruments as well as the piano in the classroom?

Do I have ideas as to how I might interest children in learning to read?

The best way he can answer these questions is to actually do some teaching in music under supervision during his regular student teaching.

It is suggested that a follow-up course in music be given after student teaching. In this course individuals would be given help wherever they feel a lack in skill. This should be an elective course covering one quarter term with three quarter hours credit. On a semester basis it would need to be a semester in length with possibly two semester hours credit.

Referring back to the original curriculum, each course would be organized on a basis of three class meetings per week for twelve weeks. Each quarter term would earn three quarter hours credit. This would make nine quarter hours the minimum requirement in music for all students seeking the degree of B. S. in education. On a semester basis this would be interpreted as three semester hours each semester and six semester hours for the entire requirement. In this case, part of Music II would be included in Music I and part in Music III making two courses.

Until high school students as a whole are better prepared in music, a curriculum such as the above may best aid the classroom teacher to give children a richer background in the field of music.

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#### A TEACHER'S CREED

In the past year I have read articles in several popular magazines whose opening sentences have been only slight various from these words: "I am a teacher; pity my plight"; "a teacher's lot is not a happy one"; "teaching is my life's work, and I can hardly wait to die." You all read them, too, and what was your reaction? Mine was this—that if I could, I would write an article beginning, "I am a teacher, and I love my work."

Yes, I love my work, and you love yours. It is my firm belief that the vast majority of teachers feel the same way. Yet in the eyes of many we are a pitiable band of lost souls. There are even some among us who have deluded themselves into believing what they hear and read about teachers, and who, therefore, wallow in self-pity. I believe it is high time that we told the world how much we enjoy our teaching, how important our contribution to America's life is. If the public, of which our students are a large section, is to know how we feel, we must not only tell our feelings but we must also live them. We all know that more teaching is done by example than in any other manner. It is, therefore, incumbent upon us to personify our beliefs.

We desire the respect of our communities, and if we are to have it, we must first of all respect ourselves and our profession.

In our concern with the day-to-day demands for realism, and the necessity for practical, specific methods and techniques of handling our responsibilities, it is almost unavoidable that we often lose sight of our dreams and ideals. Let us remind ourselves of these and reafirm our beliefs in what might be called a teacher's creed:

1. We believe that ours is an important, influential, significant profession. In company with others who work in behalf of mankind—doctors, nurses, ministers—we can acknowledge our identity with the noblest, and proudly proclaim that we are teachers.

2. We believe that all educators are engaged in the same task—the direction of children's learning. We recognize the interdependence of teachers, principals, supervisors, student teachers, and we voice our appreciation of the contributions of each.

3. We believe in the historic right of the community to determine the kind of education offered by its schools. There is in this statement something which often escapes the notice of teachers, namely, that teachers, too, are citizens of the community, and because of their position are looked to for leadership. Each parent with whom we confer is truly our ally and not our adver-

sary. So, too, are our Parent-Teacher Associations and other community organizations our allies.

4. We believe in happiness. A happy atmosphere in our classrooms is a necessity if learning is to take place. Humor and joy are our natural companions.

5. We believe in loyalty. We practice it in our relations with fellow-workers and with children. We never betray a confidence, no matter how entertaining a tale it might make at the luncheon table.

 We believe in integrity. We must be honest with ourselves as well as with others. The practice of mutual honesty between teachers and pupils is compulsory in the classroom.

 We believe in human dignity. We therefore avoid ridicule of ideas or persons, adults or children.

8. We believe that the search for knowledge is a continuing process. Learning is a two-way path, and we ourselves must constantly be seeking knowledge, even as we show the way to

9. We believe in beauty. It is our privilege to bring to the attention of our boys and girls the beauty in the delicate tracery of a leaf, in the synchronization of a machine, in the grace of a well-coordinated body, in the lines of a poem, in the harmony of a song, in the nobility of a dedicated life.

10. We believe in our country. Our very manner in such commonplace activities as the saying of the Pledge of Allegiance or the singing of "America" can reveal a devotion to our land beyond that found in the most impassioned patriotic oration.

II. We believe in the spirit of mankind. Because we do, we use the teaching of literature as a basis for the discussion of the great and lasting virtues; we teach, without apology, the great sacred music of our heritage; we mention the name of God in our classrooms without embarrassment.

This, then, is our creed—our heritage from those who trained us—our bequest to those whom we train.

Here are four lines by Earl K. Hillbrand with which I should like to conclude:

"No printed page nor spoken plea May teach young hearts what men should be— Not all the books on all the shelves, But what the teachers are themselves."

—MRS. VIRGINIA WHITTIELD, in charge of student teachers from the University of California at Emerson Junior High School, Los Angeles. Mrs. Whitfield was formerly a teacher of music and English in the Denver, Colo., Public Schools. This article is taken from her talk at the

State

annual meeting of the California Association for Student Teachers at the University of Southern California in Los Angeles in October 1954.

#### Bands on TV?

AM becoming more upset each year during football season at the obvious disregard for the half-time performance of our bands by the television announcers, cameramen, and executives. When the various TV companies schedule a telecast of any game, they should try to get as much of the color as they can—cheerleaders, bands, student body, etc.-as well as the game itself.

At present, the half-time seems to be reserved for commercials, introductions of sports personalities, or even interviews with super-salesmen of the sponsoring

companies. Anyone, or any company which must pay the rates necessary to sponsor such a telecast (two and one-half to three hours). would certainly listen to public opinion in the form of several thousands of complaining letters piled on their desks every Monday after their staff had ignored the band show. In the days before television the radio announcers would inject a few nice remarks about the band perform-ances, and seemed to enjoy the half-time entertainment; why they have decided that this is no longer important is unknown.

Even the Bowl games, where it is understood by any schoolboy that the bands would perform, this coverage is not con-tinuous for the bands, and various injections of extraneous statistics and equally dull talk occupy the time.

We must admit, as a premise, that the football game provides the amphitheater for our band efforts, but I am sure that fans today look forward to seeing the half-time show, too. To black out an area on television may be good economics, but I can see no point in a blackout of the half-time field show. Certainly the performances given by our bands today are more than adequate for home viewers\*, and it would be a pleasant surprise to be able to watch other bands for ideas-quite

I suggest that we all—the thousands upon thousands of band musicians in our schools and colleges-write letters of protest to the television station, or the spon-sor of the program, if and when this void appears. As a "public service" ac-tion, a few thousand letters would certainly make them think a bit, and might even produce a directive to have the cameras pointed on the field during the half-time

It is a bit of a mental shock to come home after your band has performed, and home after your band has performed, and find out that you had thought your show was televised; but that the announcer had said only, "The Freeport High School Band is here today, and will now play our National Anthem". It is also a let-down for any youngsters who spend the time necessary to perfect these few minutes of entertainment, and who may have written to relatives all over the U.S.A. to be sure to "look in."

Possibly the lethargy of the persons involved has caused this, and we ourselves are at fault. If the sponsors hear no complaints, they have no reason to change anything in the telecast. If we were to rise up and make a united request that the bands be included, I am sure they would see to it that this would be done. Com-

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mercials have been geared to many sports events—between innings at baseball games, time-out periods in hockey or basketball, between sets of tennis, and between rounds at fights. Why not between quarters at football games and in time-out periods, rather than at half-time?

If all who are interested and make the effort to write one letter this fall, it could mean a change. It would be interesting to see whether commercials and other half-time "entertainment" would be replaced by band shows.

Shall we try for it?

— J. MAYNARD WETTLAUFER, chairman, Music Department, Freeport (N. Y.) Public Schools.

#### Spiritual Distortion

A rew nights ago, I was invited to a concert of a high school music department in which a mixed choir, a girls' glee club and a boys' glee club sang a full song program. Among each group of numbers were Negro spirituals, most of which had been arranged by staff writers of several well-known publishing houses. As the program progressed, the presentation of spirituals left me with a feeling of wonder, then sadness and finally, of complete unhappiness. The poor dialect of the fine mixed choir and the frantic clapping of a good boys' glee club aroused a feeling of distaste at the type of miseducation I heard projected from that stage. Their interpretations were more in keeping with that of a black-faced minstrel show rather than a concert hall. A false southern accent forced on a midwestern nasal twang can sound bad enough, but when you add tempos much too fast and rubatos invariably misplaced, one's patience is completely exhausted.

For the past generation we find few choral conductors who do not include a spiritual or two in their programs. However, it is rare that the spiritual is presented with sensitiveness approaching its musical worth, much less with regard to the fact that it is one form of sacred music. Part of this may be attributed to the slowly dying custom of caricaturing the Negro at the slightest opportunity. More often, the arrangements have all the cleverness of the finest writers of vocal music but are about as profound as a hillbilly tune. When presented by a conductor who senses the need of some comic relief (more often labeled "balance"), the singers are stimulated to some questionable vocal and rhythmical pyrotechnics which are supposedly a simulation of the antebellum church of the deep South. But there is no lack of light, humorous vocal selections now published which could be made far more entertaining.

Those of us who can recall the recitals of Roland Hayes remember his presentation of a group of these tunes sometimes with humor, but always with dignity and true pathos. The excellent but little used arrangements of Harry T. Burleigh seem to be almost forgotten literature. Today Anderson and Maynor are two soloists who approach Hayes in interpretation. William Dawson and Hall Johnson are among the best choral arrangers even though their output is comparatively limited. Nathaniel Dett's "Listen To The Lambs" still remains a pattern, and possibly the best arrangement of a simple folk tune with all the fine characteristics of a spiritual elaborately extended in good taste.

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The essential element in any true spiritual is that of an undying faith in God. There are many types of spirituals including those of admonition, faith, love, hope, death, judgment day, Christ-mas, and Easter. Most are based upon Biblical texts or dramatic incidents from the Old and New Testaments. Their origin is still a matter of conjecture but they are folk music and a heritage most of us revere. The words and the basic harmonies usually are quite simple. So much so that, without understanding and thought, spirituals can be made to sound quite absurd. The flatted seventh (true pitch) and modulation to subdominant harmonies are frequent. For the most part, the rhythms are syncopated and that very trait is used to the point of distortion by arrangers and conductors.

Unfortunately, the humor that is so obvious in many spirituals is used to take complete precedence over pathos and dignity which are present in a good arrangement. In the effort to "bring down the house" a shout (which origi-nated in the House of God) becomes a comical vocal-dance tune. It is only natural that young people singing these songs soon form attitudes which reflect the same shallowness of conductors and/or arrangers. This, of course, will be vigorously denied.

A few years ago, our dance arrangers and orchestras were "bitten with the plague" of spiritual arrangements. "Swing Low, Sweet Chariot" took a beating that only "Star Dust" and the "St. Louis Blues" have surpassed. Only one who has heard the singing in the chapels of Fisk, Hampton, Howard or Tuskegee can appreciate the desecration heaped upon that one fine tune. A few months ago, "Down By The River Side" rearranged in some form or other blared from the speakers of our omnipresent radios. However, the sundry arrange-ments died, thank goodness! It should also be noted here that

many of the arrangments by Negro musicians and the singing of some of the lesser-known Negro artists have not been too acceptable. In fact, there are only a small number of Negro churches, even in the deep South, that approach the fine unaccompanied part singing so necessary for the spiritual. A few of the larger churches in the North, and usually one or two churches in various cities throughout the South, have congregations where the marked rhythm. the deep religious fervor, and a good lead voice project the spiritual into the realm of fine singing.

Back in the late twenties, Industrial High School (now Parker High) of High School (now Parker High) of Birmingham, received a compliment from one of our greatest Metropolitan operatic stars. Upon hearing the sing-ing in a regular student auditorium he remarked, "This is the finest singing I ever heard." Over one thousand high school students, led by an industrial arts teacher, sang unaccompanied in four, six and eight parts. Not too far from there are three Negro colleges which are doing practically the same thing today. Tuskegee Institute, Talladega College, and Clark University have three fine choral men who periodically present choirs of distinction and the finest spiritual singing. William Dawson, Frank Harrison, and Fred Hall need no introduction in the South, and Dawson is well known throughout the nation for his sensitive arrangements.



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In the East, one can visit Hampton Institute and need listen to only one chapel program to realize the "Tide Water Section" of Virginia has a pat-tern for us all to follow. Incidentally, their church service has been conducted without any musical instrument for years and the hymn singing there is superb. A few miles north in Washing-ton, D. C., is Howard University where Warner Lawson has a splendid musical organization. The college choir of this university sings their spirituals with a smooth blend of sophistication and vocal treatment but with a naturalness that is indescribable.

It is the student body in the Fisk University chapel in Nashville that comes closest to the ideal in presentation of the spirituals, although John Work uses the "Jubilee Singers" most effectively in concerts. Like O. Ander-son Fuller, at Lincoln University in Jefferson City, Missouri, these men grew up in homes where spirituals were sung regularly. They try to keep the utter simplicity of the religious folk utter simplicity of the religious folk tunes while adding color and interest through sensitive, scholarly arrange-ments. There are a few other smaller colleges and several high schools where good singing is done and well conducted by young musicians, but they are often handicapped by lack of interest and

It is through some schools and a few churches scattered throughout the country that the true spiritual singing is now done. Spirituals are a paradox-ical combination of religion, humor, and pathos—ranging from a funeral atmosphere to a literal shout, coupled with a simplicity of words, fundamental harmonies and fascinating rhythms. The musical conductor has quite a task to interpret them well. Like the folk music of other countries and other primitive peoples, it is inevitable that experimentation shall be a part of their growth. That they shall be presented in the concert hall and out of their natural environment is accepted and to be expected. The musical possibilities are too great for present-day composers and arrangers to ignore. That they have to distorted, caricatured and ineptly sung is to be regretted. There is a sung is to be regretted. Inere is a close similarity and relationship be-tween spirituals and their secular counterparts, the blues and the work songs. However, there is as great a dissimilarity as between saint and sinner. Of course there are some who

confuse even these.

—Norman L. Merrifield, head of music department, Crispus Attucks High School, Indianapolis, Ind.

#### Are We Teaching Music or Theory?

THE NATURAL SEQUENCE of development in any learning process is threefold. First comes the individual's actual experience with the subject, whatever it may be. Second comes his need to verbalize, or symbolize his experience for the purpose of communication-in other words, to express it. Once his power of communication is complete, he is then able to experiment, with the possibility of creation as his ultimate goal.

This process is clearly seen, for example, in the way a child learns to work with numbers. First, he experiences the actuality of a numerical relationship by playing with concrete objects, such as blocks or marbles. Then he is taught to

11

express the relationship with numbers, which are merely symbols of the blocks or marbles. Finally he experiments with the numbers, creating new relationships. Similarly, when he learns to read, it is first an experience with the object or a picture of it, then the association of the object with its verbal symbol, and finally the combination of many such symbols in various ways, leading eventually to self-expression, oral or written. The process is a natural one, and appears to be effective only when the correct sequence is followed, namely, that of experience, expression, and experimentation.

This sequence is equally natural when applied to the act of learning an art, such as music. First comes contact with the art, which obviously must be through the ear since music is a tonal art and does not exist except as it is heard. Following this hearing experience with music, or even simultaneously with it but never before it, the music student develops his ability to express this experience by learning the appropriate symbols currently used in such expression, and by employing these symbols in constant practice for greater ease of expression. Finally he employs his expressive powers in experimentation and creation, which may take the form of performance, composition, conducting, research, or even the allimportant task of passing on to others the same powers through teaching.

There is no denying the fact that this is a very natural and logical sequence for proper learning; and yet, if one examines the way in which music in general and so-called "music theory" courses in particular are ordinarily taught, he will be amazed at the way in which this most logical process has been twisted and turned upon itself, to the detriment and often complete destruction of learning. Instead of proceeding directly to the work of the composer as examples of the art itself, the student is plunged into a sea of symbols, rules, and textbook examples, the latter of which bear about as much relationship to music as a spelling list does to Shakespeare. This overemphasis on the symbol might be tolerated if it were carefully preceded in each case by listening, but this, unfortunately, is the exception rather than the rule. To add insult to injury, no attempt is made to relate the theory lesson to the area where the student may be experiencing actual music, such as in his private piano, voice, or instrument lessons. The whole sequence is hopelessly reversed. The student is attempting to express something which has no correlation with his actual musical experience.

What are the results of this reversal? To begin with, any learning which takes place does so in spite of and not because of this kind of teaching. But what is even

Note: This contribution to the Round Table of the Journal comes from Darrell Peter who has a private studio in New York City where he teaches piano and all phases of musicianship, conducts various choral organizations and does work with the music layman through lectures and piano improviration classes. He was formerly on the faculties of Winthrop College, Rock Hill, S. C., the Juilliard School of Music, New York University, and the Manhattan School of Music, His compositions include "The Parrot," comic opera presented over TV, a set of variations for piano and orchestra, songs, chamber works, and choral works and arrangements.

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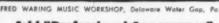
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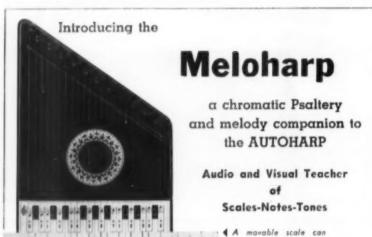
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more serious is the attitude of the student toward his theory work. It is small wonder that he loses his incentive when, after learning carefully the large number of rules about harmonic procedure, he discovers practically every one of them broken in the first two or three pages of his Beethoven sonata! And even if he is curious enough to approach his harmony teacher for an explanation, the chances are he will be dismissed with such a remark as, "Oh, well, you see, Beethoven is a master! When you can write like Beethoven you may break the rules, too!" How often we need to remind ourselves as theory teachers that practice always precedes theory, and that any so-called "rule" of harmony is merely a majority opinion as found in the works of composers during a single period in music

Another damaging result of this type of teaching is the overemphasis it places on the importance of writing music in the mind of the student. He soon forgets that music is actually a tonal art, existing only in sound, and sets as his goal, not the ability to respond intelligently to what he hears, but the perfection of his harmony and counterpoint examples.

Fortunately the picture is not as black as it appears at first glance. During the past ten to twenty years several intelligent and enterprising musicians have recognized the great need to raise the teaching of music theory from the level of a set of grammatical rules and stereotyped exercises, and have given it its rightful place as a major contributor to the development of the whole musician. The new status has called for a new terminology. Gradually the word "theory (truly an unfortunate term because of the strong implication of guesswork) has been replaced by such terms as "music literature," just plain "music," or, in the broader sense, "musicianship." The latter term, which is receiving wide acceptance, is actually the statement of a new concept of the proper training of a musician. The term, musicianship, in its present usage implies a certain body of basic skills, such as hearing, reading, writing, playing, analyzing, and creating, which the truly well-trained musician must possess in a high degree. One might carry the concept further and say that not only must the musician possess these skills, but he must also have the ability to use them effectively in translating the raw materials of music, such as tone, rhythm, harmony, melody, and form, into a meaningful and vital human experience, for others as well as for himself. No art can exist without meaning, for without meaning it becomes mere sensation and assumes no more importance than our baser instincts.

It is at once apparent that this new concept is radically different from the old, if only because of its wider scope; but the major difference lies in that one word used so frequently above—meaning. Whereas formerly the only meaning possible was the simple, unadorned fact that the dominant chord progressed to the tonic according to certain rules, today's music student is sent to the scores of composers to discover and study the numerous dominant-to-tonic progressions in their endless variety and to experience

the aesthetic impression of each in order to prepare for his own intelligent use of the progression in original work. This experience he gains is manifold. He approaches it through as many faculties as possible. He may begin by hearing it, on a recording, or in actual performance. Then will probably come an analysis of what he has heard, after which he may sing it. He may then write it and play it on the piano. Finally he will employ it in an example of his own creation. It is important that the experience is a complete one, so that the meaning of the progression in question will be as clear as possible. Only then will the student be able to incorporate it into his own fund of knowledge to be used when needed.

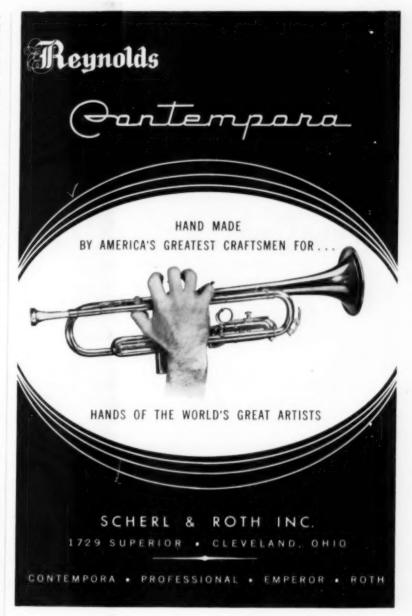
Naturally such a concept of teaching involves a highly integrated curriculum. For maximum meaning there must be not only correlation between the various experiences, such as singing, writing, and playing, but also between the musicianship classes and private lessons. In some instances the former objective has been accomplished by having the same teacher for everything, or by having all the teachers work together in close cooperation; but the tying-in with the private lesson is still short of realization excepting in certain isolated cases of private teachers who can handle all phases of musicianship with their pupils. Obviously this kind of instruction calls for a teacher with a versatile as well as thorough background. At present such teachers are rare, but their numbers are increasing as more and more schools are starting the new type of training and producing wellequipped graduates.

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The values of teaching the broader field of musicianship as opposed to the older theory methods are obvious. There is one great danger, however. Since, theoretically, the enormous amount of music now available in our culture may be considered the "textbook" of the modern music student, it is very easy for the inexperienced teacher to flounder in the vast wealth of material at his disposal, even to the point of getting lost in one or two narrow periods in music history to the exclusion of the others. This is especially true in those schools where all formal texts are discarded and the class is subject to the personal whim of the teacher. Such a procedure leads to a disorganized state of the material in the student's mind and often a strong, unnatural prejudice patterned after the teacher's own views on music. It is much safer to select a good, up-to-date text containing plenty of good musical examples and use it, not rigidly, but as a sort of pattern, or jumping-off place for the various stages of the course.

The day of the highly specialized musician is passing. The only type of musician who can survive under present conditions is the one whose knowledge encompasses the art as a whole, and whose training has equipped him to switch quickly from one field to the other with minimum effort. It is this type of training which must be our goal in the music schools of today.

-Darrell Peter, 50 West 67th Street, New York 23, N.Y.



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#### The Symphonic Band in Music Education

N ORDER to attempt a clearing away some popular misconceptions about the place of the symphonic concert band, a questionnaire was sent to a group of musicians who come in frequent contact with the symphonic band field as a whole. These musicians were some of the leading high school band directors, principally in New York State, and college band directors largely along the East Coast, as well as composers for bands and professional band directors. Opinions on the controversial practice of comparing the symphonic band to the orchestra, wind, and string sections in orchestrations for each medium, and other matters pertaining to bands, were polled.

To the question, "Do you feel the concert or symphonic band is inferior to the orchestra as a means of expression?" twenty of the thirty four band directors queried answered with vehement "no's" and ten with equally vehement "yes's." The defenders of the band contended that in tone color, instrumentation, and over-all expressive possibilities, the band is always on a par with and in some cases superior to the orchestra.

The ten who answered "yes" argued that the band was inferior and, lacking strings, could never equal the orchestra as a means of expression.

One director stated that the absence of strings in a band placed it in a position similar to that of an artist who must paint only with a restricted range of colors, and the results might or might not be inferior.

It is most disheartening to find that approximately one-third of the directors who answered the questionnaire feel that they are directing in an inferior medium. This idea of "painting with restricted colors" could be countered by assigning green and blue to the strings of the orchestra and the clarinets of the band respectively. Is it right to criticize a painter who uses green as his dominant color, and say that because he has not used blue his painting is consequently inferior?

When asked, "Do the clarinets of the band 'replace' the strings of the orchestra?" most of the directors overwhelmingly denounced the idea of comparison, and yet how often does one hear from some self-styled expert at a band concert, "Oh, yes, the clarinets in effect replace the violins, the bass clarinets the viola and cello."

The few who answered that there was a basis for comparison qualified their answers by stating that the similarity lies only in the orchestration, and that some parts that would be played by the strings are given to the woodwinds in transcription. Other parts, however, are distributed among the brass and percussion sections and are not even remotely comparable because they are so different in effects.

The fact that the sound of the clarinet choir is so different might possibly account for the symphonic band being held in disfavor by people who are not used to the different sounds produced. But there are those critics who attack the band solely on the basis of its being different. This is quite another story and is surely inexcusable.

To attack anything on the grounds that it is different is to attack it on no grounds whatever. It justifies the unjust and enables one to say that because an orchestra plays a march such as the "Stars and Stripes Forever" it is inferior to a band that plays the same march because, after all, a string section does not sound like a clarinet section and the violins in the orchestra do play the same part in this march that the clarinets play in the band.

The directors were then asked to name the symphonic bands that they thought to be outstanding bands and placed the University of Michigan Concert Band, the Eastman Wind Ensemble, the Ohio State Band, the Oberlin Conservatory of Music Band, the University of Minnesota Concert Band, the University of Wisconsin Band, and the Ithaca College Band at the top of the list.

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When the problems confronting the acceptance of the symphonic band as a separate musical entity were put to the directors they gave varied opinions as to cause and effect of the public's opinion of the band, and possible solutions for favorable acceptance. There was a marked similarity in the solutions proposed. One director wrote: "We should have professional bands, as we have symphony orchestras, in all major cities. It may take many years, but we will get there eventually." Another analysis of the position of the symphonic band included the following:

"I would like to see the symphonic band occupy the same position in American music that the symphony orchestra now holds. Sponsorship by a major broadcasting company or philharmonic society would elevate the symphonic band to the position it deserves. Everyone loves a band-so they say-but many people are not aware of the expressive possibilities in a symphonic band. When a high school director limits his band to parades, football games, and the grand opening of the local supermarket, he is retarding the progress of a worthy musical organization. His band students are not being given a fair opportunity, and as a result will know less about a symphonic band than their non-playing friends. . . . It is up to each individual director to sell the idea of the symphonic band to his own community. Marches have their place, it is true, but we should include symphonic works along with the fanfare."

But who is going to "put the bell on the cat" and how? Where do the majority of people form their opinions of a band? It is, naturally, where they come in contact with the band most often, and in the case of a symphonic band this is in the high school and college auditoriums. That is where the education of the public to the symphonic band music must take place. The school band directors have this then as their

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—Harold Weiner, assistant director of Adelphi College Band, Garden City, New York.

# MUSIC TEACHERS PLACEMENT SERVICE

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516 Fifth Avenue NEW YORK 36, N. Y. 1955 NATIONAL ADULT EDUCATION CONFERENCE, sponsored by the Adult Education Association of the U.S.A., convenes in St. Louis, Mo., November 11-13. Further information may be obtained from the AEA headquarters office at 743 N. Wabash Ave., Chicago 11, III.

NAMM MUSIC INDUSTRY TRADE SHOW (1956 Music-Orama) July 18-21 at the Palmer House in Chicago is really nine shows rolled into one, according to William R. Gard, executive secretary of the National Association of Music Merchants. Music-Orama will feature high fidelity, radios, television, phonographs, records, sheet music, planos, organs, and musical instruments. The show provides an opportunity for members of the trade and their special guests to obtain a view of the latest in all phases of music. The grand banquet, climax of the convention, will be held the evening of July 21 at the Palmer House instead of at the Conrad Hilton Hotel as first announced.

SILVER BURDETT COMPANY has moved to Morristown, N.J., 30 miles from New York, and now occupies its handsome new air-conditioned, one-story building located on a 10-acre tract overlooking the New Jersey countryside. The 60,000-square-foot structure is of contemporary design with a colonial facade and bell tower, and houses the company's main offices, which include the administrative, editorial, production, accounting, research, and advertising-promotion departments, and the international and eastern sales divisions. A New York City office will be maintained at 45 East 17th Street, headquarters of the company since 1937.

SYMPHONY OF THE AIR (formerly the NBC Symphony Orchestra) is offering to all who have donated ten dollars or more for the support of the orchestra a special long-playing recording, played without a conductor and dedicated to Arturo Toscanini who blended the orchestra into a unit of musical perfection during his many years as conductor. When Toscanini announced his retirement a year ago and the NBC Symphony Orchestra was no more, because of the determination of its musician members not to disperse, the organization was reborn as "The Symphony of the Air" and is now sponsored by the Symphony Foundation of America, Inc. Established as a non-profit organization, the aims of the Foundation are primarily to carry on the ideals and traditions of Toscanini and to be of financial, artistic, and educational assistance to American music throughout the United States. The Symphony of the Air is again making an appeal for support and contributions should be sent to: Symphony Foundation of America, Inc., Dept. M, Carnegie Hall, New York. All contributors of ten dollars or more will receive the "Gift to the Giver" conductorless recording.



MENC SESSION AT NEA MEETING IN CHICAGO convenes July 4 at 9:30 a.m., conrad Hilton Hotel. Otto Graham, Sr., president of the In-and-About Chicago Music Educators Club and director of the Division of Fine Arts at Waukegan (III.) Township High School is chairman. Speakers include: E. T. McSwain, dean of the School of Education, Northwestern University; John W. Taylor, executive director of Station WTTW, Chicago Educational Television Association; Bruce Warnock, vice-president of I & A Chicago Music Educators Club, Highland Park, III. Music programs will be presented by: Maine Township High School String Quintet, Des Plaines, Alexander Harley, director; Highland Park High School Girls Ensemble, Chester Kyle, director; Morton Township High School, Cicero, French Horn Quartet, Robert J. Dvorak, director.

FIFTIETH ANNIVERSARY convention of the MENC-St. Louis, Missouri, April 13-18, 1956. State Presidents National Assembly, April 11-12.

LOS ANGELES PARK BAND CONCERTS opened the observance of National and Inter-American Music Week May 1, and will continue the summer schedule of band performances and community sings and variety entertainment programs each Sunday through mid-October. This is the ninth successive season during which the city of Los Angeles has joined Local 47 of the AF of M and the Music Performance Trust Fund in presenting park band concerts.

MONTANA'S GOVERNOR, J. Hugo Aronson, is shown below as he signed the proclamation setting aside May 1-8 as Music Week in Montana. State officials representing professional and community musical organizations who were present for the signing, left to right: John Carlson, president, Union Bank and Trust Co., Helena, who is business manager, Helena Clvic Symphony Society and a director of the Helena Community Concerts Association; Kenneth Kellogg, president, Sherman Music Co., Helena, LeRoy Bernet, secretary, Helena Local 642, American Federation of Musicians; O. M. Hartsell, Helena, state director of music, president of Montana Music Educators Association, and president-elect, MENC Northwest Division; Margaret MeHale, Butte, regional treasurer, Music Teachers National Association; Mrs. Duane Bowler, Helena, dean of Helena chapter, American Guild of Organists; Mrs. Helen LaVelle, Butte, president, Montana Music Teachers Ass'n.

SEVENTH BAND DIRECTORS CONFERENCE will be held at the University of Michigan, Ann Arbor, July 18-22. Earl V. Moore, dean of the School of Music announces that the conference is held as a public service and there is no registration fee. Conductors, teachers, and college students are eligible to attend. Among the highlights will be the University of Michigan Summer Session Band, which will appear in solo concert and in reading sessions of new material; the University of Michigan Woodwind Quintet, and the Michigan All-Star High School Wind and Percussion Ensemble; Joliet (III.) High School Band; survey of solo, ensemble and band materials; woodwind and brass clinics, forums, and performances; radio and recording techniques; marching band demonstrations and movies of marching bands; clinics, lectures, recitals, demonstrations, and exhibits. The members of the Wind Instrument Department, headed by William D. Revelli who is the conductor of the University of Michigan Bands, will be available for consultation during the conference and will appear on the clinics, seminars, and panels. For additional information and enrollment blanks write: University of Michigan Bands, Harris Hall, University of Michigan, Ann Arbor.

COMMUNITY CONFERENCES ON EDU-CATION. To help respond to President Eisenhower's request that each state and territory hold conferences on education prior to the White House Conference on Education in Washington November 28-December 1, the National Citizens Commission for the Public Schools is working with the National School Boards Association to promote conferences on education in every community. A brochure entitled "America's Most Important Meeting May Be Right in Your Own Home Town" contains information about community conferences, who can help, what materials are available, and what others are doing. A kit has been prepared which includes a forty-four page guide book, "How We Can Discuss Our School Problems"; "Citizens' Workbook" published by the White House Conference Committee, which gives discussion data for the six subject areas of the national meeting; background information on the development of our public schools, and up-to-date information on their problems; sources of information on problems and their solution. The brochures are free of charge and the kit may be purchased for one dollar. Address requests to: National School Boards Association regional office serving you, or to Better Schools, 2 West 45th St., New York 36, N. Y.

MERGER of the Cincinnati Conservatory of Music and the College of Music of Cincinnati, is announced by Thomas Hogan, Jr., and Walter S. Schmidt, presidents, respectively, of the Conservatory and the College. The combined schools will be known as the College-Conservatory of Music of Cincinnati. The campus of the College-Conservatory will be on the Conservatory's present site, Highland Ave. and Oak St., and operation will be by a board of trustees consisting of the combined membership of the present boards of the two schools. The Conservatory was founded in 1867, the College-leven years later. One of the first projects of the College-Conservatory will be a combined summer session with the University of Cincinnati.

75TH BIRTHDAY OF ERNEST BLOCH, whom Romaine Rolland once saluted as "a new and powerful genius of contemporary music," and whom Olin Downes more recently characterized as "a composer whose position will be unassailable and constantly more influential in the years to come," will be celebrated by the musical world this fall and winter through the programming of his works by artists and music organizations. Music conservatories are devoting special attention to discussions and lectures dealing with Ernest Bloch's work. A complete list of his compositions may be obtained from the Ernest Bloch Society, 72 E. 11th St., Suite 600, Chicago.



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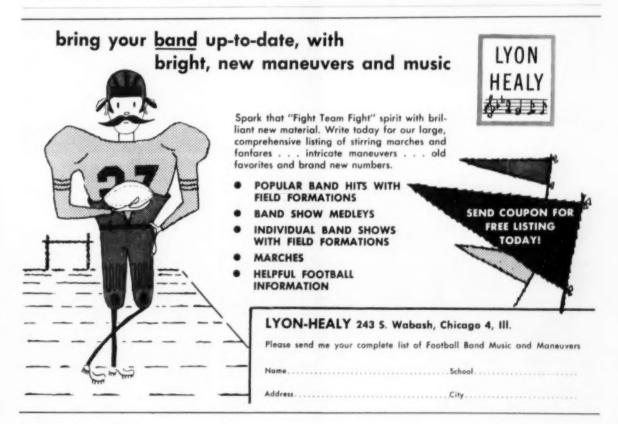
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GEORGE DASCH MEMORIAL CONCERT. Chicago Business Men's Orchestra honored the memory of its late conductor in its April 30 concert at Orchestra Hall in Chicago. That concert, which was to have been Dr. Dasch's farewell concert as active conductor of the orchestra, and which he had been rehearsing, was dedicated by the non-professional music makers as a memorial to the man who was their leader for twenty-one years. A tribute and biography were included in the concert program. Dr. Dasch died April 12 at his new home in Glenview, Ill.

THE PARENTS PRIMER is a booklet published by the Baldwin Piano Company designed to help parents decide whether their children should take music—and if so when, where, and how. The publication is described as summarizing the most recent developments in child paychology which bear on music teaching. The booklet is available at Baldwin dealers or, for ten cents in coin, direct from the Baldwin Piano Co., Cincinnati 2, Ohio.

SONGS FOR ELEMENTARY MUSIC CLASSES NEEDED. The Instructor magazine announces that it is in need of songs satisfactory for use by elementary school teachers in their music classes for publication in each issue of this monthly publication. Feeling that among Journal readers there are many elementary school music teachers and supervisors who write songs for school use which other teachers would find helpful, the Instructor will be glad to receive copies for consideration. A fee will be paid for all material published. Manuscripts should be sent to: The Instructor, Dansville. New York.

SLINGERLAND PURCHASES LEEDY DRUM COMPANY. The Slingerland Drum Company of Chicago has recently purchased the name, patents, copyrights, tools and dies, work in process, and a large portion of the manufacturing equipment of the Leedy Drum Division of C. G. Conn Ltd, of Elkhart, Ind. The equipment has been moved to the Slingerland plant in Chicago, and the latter company will continue to supply Leedy drums and repair parts.

CARL FISCHER, INC. NEW BOSTON STORE is located at 156 Boylston St., directly across from the city's famous Boston Common. Boston's Mayor John B. Haynes officially opened the store at a ribbon-cutting ceremony April 29. Frank Hayden Connor, president of the parent firm in New York, and his wife Phoebe Fischer Connor, granddaughter of the founder, were present at the opening festivities. For the past twenty-five years Carl Fischer, Inc. of Boston had been located at 252 Tremont St.

SELMER BANDWAGON for Spring 1955 contains the following articles: "The Saxophone" by Marcel Mule; "Advertising the Band Concert is Everybody's Job," by R. Russell Aukerman; and an amusing centerspread of pictures showing some amazing musical instrument inventions which—not amazingly—have never been put on the market. The University of Michigan School of Music is featured with a page of pictures and descriptive captions.

FRANZ MFG. CO., INC. announces that the Flash-Beat Franz Electric Metronome is now available with both the visible beat and the audible beat which can be used together or separately. The metronomes are available through dealers and further information can be obtained from the Franz Mfg. Co., Inc., 53 Wallace St., New Haven, Conn.

G. C. JENKINS CO. announces the purchase of the mallet played instrument department of the Drum Division of C. G. Conn Ltd. of Elkhart, Ind., which includes vibraphones, marimbas, chimes, xylophones, orchestra bells, mallets, accessories, etc. Orders for materials in this line should be directed to Jen-Co Musical Products, G. C. Jenkins Company, P. O. Box 168, Decatur, Ill.

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GORDON SCHOLARSHIP FUND DRIVE is announced by the University of Wisconsin Radio Committee in honor of MENC past-president Edgar B. Gordon, emeritus professor who has taught songs by radio to more than a million Wisconsin youngsters in twenty-four years of broadcasting. The announcement was made during an intermission in the final Journeys in Music Land Festival at which "Pop" Gordon led a massed chorus of 3,000 youngsters gathered on the University of Wisconsin campus to sing together the songs he taught them this year in their classrooms spread throughout the state. Mrs. E. B. Fred, wife of the University of Wisconsin president, made the announcement and H. B. Mc-Carty, director of Station WHA and the State Radio Council network, made the first contribution. The fund is created, the University Radio Committee announced, "not only to honor a great music teacher but also to help support the education of worthy young people who intend to carry on the traditions of teaching music in the schools of Wisconsin, which Gordon began so many years ago." Contributions may be sent to the Gordon Scholarship, Radio Hall, Madison.

ARTS IN FEDERAL GOVERNMENT.
A Bill to provide a Federal Advisory Commission on the Arts has been drafted and submitted to the Congress by Mrs. Oveta Culp Hobby, Secretary of the Department of Health, Education, and Welfare. The proposal is designed to carry out the recommendation of the President, contained in his State of the Union message delivered to the Congress under date of January 6, 1955. In that message he said: "In the advancement of the various activities which will make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities. I shall recommend the establishment of a Federal Advisory Commission on the Arts within the Department of Health, Education, and Welfare, to advise the Federal Government on ways to encourage artistic and cultural endeavor and appreciation."

ERNEST BLOCH AWARD COMPETITION is announced by the United Temple Chorus for n work for three-part women's chorus, the text to be taken from or related to the Old Testament, with or without incidental solo. The award offers an honorarium of \$150, publication by the Mercury Music Corp., and a premiere performance by the Chorus at their spring concert. Deadline for entries is November 15, and further information may be obtained by writing, The United Temple Chorus, Box 84, Woodmere, N. Y.

#### The Picture On The Cover

WHEN Phil Wolcott, photographer for the Eugene, Ore., Register Guard, found Charlotte Britts trying on band caps at one of the exhibits during the MENC Northwest convention in Eugene and made this photograph, neither he nor his subject had any idea that the resultant picture would be used for the cover illustration of the 1955 Convention Issue of the Music Educators Journal. Appreciation is expressed to the Register Guard, to Mr. Wolcott, and of course to Charlotte Britts. Miss Britts has another term before she finishes her music education course at the University of Oregon, after which she will start teaching, and her first position will be in piano and choral work. She is a member of MENC Student Member Chapter No. 136, University of Oregon. Her home is in Rainier, Oregon.

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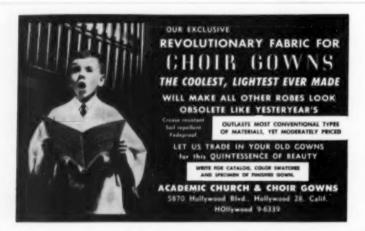
Section 3 presents the highlights of Musical History in the Preclassical and Baroque, the Classical, the Romantic, the Impressionistic, and the Modern Periods, closing with an account of Popular Music in America.

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MUSIC THERAPY 1954 RELEASED. The Book of Proceedings of the fifth annual Conference of the National Association for Music Therapy is now ready for distribution. It contains more than forty papers presented by outstanding leaders in the field of music therapy, medicine, psychology, and education during the October 1954 New York national meeting. The volume is available from the Allen Press, Box 4, Lawrence, Kans. Price \$5.20.

SOLDIER SINGING CONTEST. A Committee of MENC members adjudicated the second All-Army soldier singing contest conducted the past spring by the Special Services Division, The Adjutant General's Office, U.S. Army. Individuals and groups participating in the finals were selected by Army post and major command competitions. Commands at home and overseas submitted a total of ninety-one tape recorded entries in ten classes of competition. The Army Special Services Division enlisted cooperation of outstanding musical organizations in choosing the winners to represent the various divisions. Some of the purposes of the Annual Soldier Singing Contests are to promote a high degree of morale through soldier singing, and to interest civilian musicians and music lovers in the development and support of an active soldier singing program.

gram.

MENC members Florence Booker, Mary
G. Cross, John Paul, and Charles T. Horn
named as the winner in the chorus division the Camp Roeder Chorus, Company K, 350th Infantry Regiment, APO
541, New York. Second and third place
awards were given respectively to the
Red Diamond Chorus, 5th Infantry Division, APO 112, New York, and the 8th
Army Chapel Choir, Headquarters 8th
Army, APO 301, San Francisco, Calif.

ORGAN COMPOSITION CONTEST. Under the auspices of the American Guild of Organists a prize of \$200 has been offered by the H. W. Gray Company, Inc. to the composer of the best organ composition that combines musical excellence with practical length and usefulness, submitted by any musician residing in the United States or Canada, The winning piece will be published on a royalty basis. Entries must be sent no later than January 1, 1956 to the American Guild of Organists, 630 Fifth Ave., New York 20, N. Y.

RESEARCH STUDIES IN EDUCATION

-1953 (A Subject Index), published by
Phi Delta Kappa, contains three classified listings: Section I—Doctoral Dissertations, Reports and Field Studies
Completed in 1953; Section III—Doctoral
Dissertations, Reports, and Field Studies
Under Way in 1953; Section III—Research Methods Bibliography. With the
publication of this monograph, Phi Delta
Kappa is undertaking an annual systematic service to those interested in
research. Copies may be had at \$3.50
postpaid, with billing to follow, or \$3.00
if cash is received with the order. Orders
should be sent to: Phi Delta Kappa, 2034
Ridge Road, Homewood, III.

SENIOR CITIZENS OF AMERICA, the non-profit organization recently formed by Willard E. Givens and Joy Elmer Morgan to serve people over forty years of age in all walks of life, is offering a special group service to business, industrial, civic and professional agencies which wish to help their senior employees in planning for retirement. Local education associations may be especially interested in this service for their members who are nearing retirement. The service includes a sixty-four page monthly magazine, "Senior Citizen," which is published without advertising and contains a wide range of useful material. For information about the SCA Group Service or for a free copy of the popular booklet, "So You're Over 40," send a stamped self-addressed envelope to Senior Citizens of America, 1701 16th St., Washington 9, D. C.

FUNCTIONAL ADMISSIONS IN MUSIC FUNCTIONAL ADMISSIONS IN MUSIC will be initiated at Antioch College, Yellow Springs, Ohio, next fall when eight students will be enrolled for definite positions in two string quartets. Following a year of rigorous coaching, these ensembles will undertake concert tours in fulfillment of the work phase of Antioch's famed study-plus-work education program. Selections will not be limited to music majors necessarily. Further information is available from the Admissions Office.

MISSOURI MUSIC DEALERS ORGAN-IZE. The formation of a Missouri Music Merchants Association is in the process. One of the main objects of the organization will be to cooperate with the Missouri Music Educators Association in every phase of musical endeavor. Lawrence McLean, 211 East 13th St., Kansas City, is the temporary chairman of the organizing committee of dealers.

TEACHER'S GUIDE FOR THE AUTO-HARP. Lorrain E. Watters, director of music education in the Des Moines (Ia.) Public Schools, has written a thirty-six Public Schools, has written a thirty-but page booklet giving suggestions for the use of the autoharp in all school grades, together with a self-instructor for the teacher. The illustrated booklet is available from the National Autoharp Sales Company, 560 31st St., Des Moines.

EDUCATIONAL TELEVISION EDUCATIONAL TELEVISION PROGRAMS will be made available for 16 mm, use by adult and other groups through an arrangement between Indiana University and the Educational Television and Radio Center, Ann Arbor, Mich. Distribution will be handled by the National Educational Television Film Service which will be a part of the Audio-Visual Center of Indiana University, headed by L. C. Larson, Inquiries about the availability of programs should be addressed to NET Film Service, Audio-Visual Center, Indiana University, Bloomington. Bloomington.

HELPFUL HINTS FOR THE CHOIR DIRECTOR, by Robert L. Garretson, is a twenty-page booklet containing ideas on organizing a choir, rehearsals, improving the program, etc. Published by the Collegiate Cap & Gown Company, copies of the booklet are available upon request by writing to the convent request by writing to the company at 1001 N. Market St., Champaign, Ill.

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G. LEBLANC CORPORATION announces G. LEBIANC CORPORATION announces the publication of "The Balanced Clarinet Choir" by Alfred Reed, conductor of the Baylor University Symphony. The present and future of the balanced clarinet choir, its structure, effects, and importance to the development of band music are discussed. Copies may be obtained from music dealers at 25 cents each

MUSIC APPRECIATION FILMS. The first in a series of music appreciation films to be released through Avis Films, films to be released through Avis Films, Incorporated is announced. The musical score in all the films is performed by the ninety-piece Werner Janssen Symphony Orchestra of Los Angeles, under the baton of Mr. Janssen. The performances were recorded by Radio Corporation of America in their Hollywood studios. The films include: Toccata and Fugue, by Johann Sebastian Bach; Engulfed Cathedral, by Claude DeBussy, and Fingal's Cave, by Felix Mendelssohn. For further information write: Avis Films, Inc., 904 E. Palm Ave., Burbank, Calif.

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CHAMBER MUSIC CONCERTS by the Fine Arts Quartet on June 20, 27, July 5, 11, 18, 25. Dorothy Lane, harpsichordist, will appear with the Quartet on June 27. LECTURE-DEMONSTRATIONS IN VOICE by Mack Harrell, Metropolitan Opera baritone, from June 21

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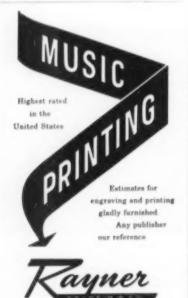
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# The Pictures on Page 64

AMERICAN MUSIC CONFERENCE has been encouraging firms in general industry and their advertising agencies to incorporate a music motif as background or theme in the preparation of copy or illustrations for advertisements. In a recent contest conducted by AMC in which there were more than 300 entries, first prize was given to West Virginia Pulp and Paper Company for the advertisement reproduced elsewhere in this issue. The original was printed in four colors featuring a reproduction of William M. Hartnett's still-life painting of a violin, "The Old Cremona." The copy compared the high standards of the seventeenth-century Cremona workmanship with the high standards of fine paper making craftsmanship. In the picture AMERICAN MUSIC CONFERENCE has with the high standards of fine paper making craftsmanship. In the picture (page 64) E. R. McDuff, president of the Winter Piano Company, New York, N.Y., representing the American Music Conference, presents the award to Wiley Jennings, Westvaco vice-president in charge of advertising and sales (center), while Jean Bradnik, the company's advertising manager, looks on. Frank Best Co., Inc., New York, the advertising agency that prepared the entry also received a citation, along with Lewis W. Warnick, account executive, Bradbury Thompson, art director, and Joseph McCosker, copywriter. Cosker, copywriter.

CLIFTON A. BURMEISTER, national CLIFTON A. BURMEISTER, national student membership counselor and sponsor of the Northwestern University Chapter No. 358, with the president of the chapter, Jack Pernecky. Mr. Burmeister, who participated in the recent planning conference for the fiftieth anniversary of the MENC, referred to elsewhere in this issue, will in the September-October MEJ announce plans for the student members' special part in the anniversary observance and the anniversary convention at St. Louis, April 13-18, 1956.

LOWELL MASON AWARD. Mrs. Helen Bonney Kilduff, education editor of the music magazine, Keyboard, Jr., presented the Lowell Mason Award to Donald Voorhees, conductor of NBC's "Telephone Hour," preceding the broadcast of the program April 25 at Carnegie Hall, for "distinguished contribution to music education." In making the presentation of the Keyboard Jr. magazine, MENC member Kilduff said, "On Monday evenings you have brought into our homes the great artists of the concert world and the superb playing of your orchestra." The award, named for the Massachusetts-born musician who introduced music study in the Boston public schools in 1838, is given only when merited by the work of a musical organization. The "Telephone Hour" is now in its sixteenth consecutive year as an NBC Monday night concert feature.

CLASSROOM TEACHER'S MUSIC COURSE. Jefferson County, Kentucky, school administrators have found a way to stretch their quota of music teachers by inaugurating a four-week course whereby country grade school teachers learn to conduct simple vocal and instrumental programs. The teacher-students learn their music in the same way they teach it to their pupils, by lecture and actual participation. They then carry out their classroom programs as a regular part of the class procedure with help from music specialists. Mrs. Thelma Wright is shown (standing) conducting a lesson for first and second grade classroom teachers. CLASSROOM TEACHER'S MUSIC room teachers

BURL IVES received an honorary de-gree (Doctor of Laws) from Fairleigh Dickinson College, Rutherford, N. J., in recognition of his contributions in the field of folk lore and the interpretation of folk music. Mr. Ives is shown as he joined in song with the chapel choir of the college. Accompanied by the choir under the direction of Thomas N. Monroe (rear left), Mr. Ives sang a favorite folk here. folk hymn.

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4420 Warwick, Kansas City, Mo. Arthur E. Ward is retiring June 30 from his position as director of music education in the Montclair (N. J.) Public Schools after thirty-one years of service. In addition to developing the music education program in Montclair's schools, Mr. Ward helped form the Montclair Orchestra, which later developed into the present New Jersey Symphony, and also helped organize the Montclair Opera Club. He is author of "Music Education in the High School" and "The Singing Road," as well as musical works for use in schools and churches. He was president of the MENC Eastern Division, 1951-53. Mr. and Mrs. Ward plan to move to their farm "Homeward" in Aurora, N. Y. where they will reside after June 30.

Irving Cheyette has returned to the

Irving Cheyette has returned to the United States after a year as lecturer on music education at Tokyo University of Arts under a Fulbright grant. He has resigned his position at Syracuse University to accept the post of professor of music and education at the University of Buffalo, starting with the 1955 summer session.

E. L. Hodson, Chicago, known throughout the United States for his good services to music education and music educators, is retiring June 30 after thirtyfive years as music consultant for Silver Burdett Co.

Alpha Mayfield has accepted the position os head of the music education department at Oklahoma Baptist University, Shawnee. She was formerly at Greensboro (N. C.) College.

James Dixon, conductor of the State University of Iowa Symphony Orchestra, has been named one of three winners of the 1955 Elizabeth Sprague Coolidge medals for conducting, according to information received from Harriet Cohn, well-known English pianist, donor of the medals.

Lyman A. Starr has resigned from the faculty of the School of Music at the University of Illinois, where he was assistant conductor of the University Orchestras and Bands, to accept a year-round post at the National Music Camp, Interlochen, Mich. He will be assigned to various faculty and staff duties during the summer, and in the winter months he will be in charge of operation of the Camp music library.

P. Melius Christiansen, founder and retired director of the well-known St. Olaf College Lutheran Choir, Northfield, Minn., died June 2. His death came one day before the choir was due to leave on a tour of the United States and Europe. Dr. Christiansen was widely known as a composer and was regarded as largely responsible for the introduction of a cappella singing in the United States. He founded the Christiansen Choral School at Winona Lake, Ind.

Frank W. Webster, associate professor of music at State University College for Teachers at Buffalo, N. Y., died of a heart ailment last March. Mr. Webster was author of the article "Music Education by Television" published in the January issue of the Music Educators Journal.

Richard Morse, head of the Music Department of Ripon College, Ripon, Wis., died January 24 after a long illness. He had been at Ripon three years. A graduate of the Eastman School of Music, Mr. Morse had been active as a professional trumpeter, a singer, conductor, and composer.

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THE ENJOYMENT OF MUSIC, An Introduction to Perceptive Listening by Joseph Machlis. [New York: W. W. Norton & Company, Inc.] 666 pp. Appendix, index, illustrated. \$6.50.

The aim of this book is to give deeper and richer experience in listening to music. In nontechnical terms, the reader is introduced to the elements of which music is composed and is shown what the sounds he hears are actually doing. After a section on the materials of music, which are presented from the listener's point of view, the author presents successively the music of 19th-Century Romanticism and 18th-Century Classicism; the Older Music—the Middle Ages, Renaissance and Baroque; and the 20th Century—Impressionism, Contemporary Europeans, and the American School. Joseph Machlis is associate professor of music at Queens College of the City of New York, and the book has grown out of the introductory course in music at the college. The Appendix contains a list of records and books, complete list of major and minor scales, and a chronological list of composers, 1600-1900, with parallel tables of world events and principal figures in literature and the arts.

STUDIES IN THE ART OF COUNTER-POINT (Including Double Counterpoint, Canon and Fugue), by Stewart MacPherson. [New York: Mills Music, Inc.] 172 pp. Illustrated. \$3.00.

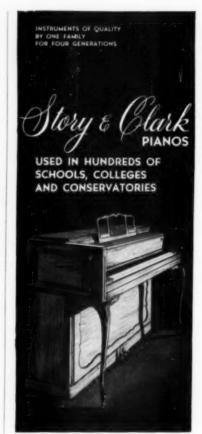
Mr. MacPherson is fellow, professor and lecturer at the Royal Academy of Music in London, and is editor of the Joseph Williams Series of Handbooks on Music, of which this study is a part. In his "Melody and Harmony" the author of the present volume has endeavored to show the importance of considering harmony and counterpoint as two closely related aspects of one subject. In writing the "Studies" his aim has been to carry the subject into the realms of invertible (double) counterpoint and canon, to deal with polyphonic writing in parts than four, and also to help the student to apply his contrapuntal knowledge in such definitely artistic forms as the fugue, the "choral" prelude, variations on a ground bass, etc.

AN INTRODUCTION TO MUSICAL HIS-TORY, by J. A. Westrup. [New York: Longmans, Green and Co., Inc.] 176 pp. Bibliography, index. \$2.40. A discussion of the sources and back-

A discussion of the sources and background of music, explaining how knowledge of music of the past is derived and how music has been affected by social and political backgrounds. Mr. Westrup, who is Heather professor of music in the University of Oxford, England, states in the Preface that in his book he attempts to outline some of the problems which historians and students have to face, and to give some idea of the conditions in which music has come into existence.

THE AMERICAN SINGER TOWN AND COUNTRY EDITION. Two books— Lower Book and Upper Book. [New York: American Book Company.] 256 pp. each. Index. \$2.16 ea.

These two new books from the second edition of "The American Singer" series are for use in schools where two or more grades must be combined for music. Each contains a classified index as well as a song title index. The material is planned to cover the elements which lead to a large and enjoyable musical experience. The Lower Book is based on Books Two, Three, and Four of "The American Singer" series. The Upper Book is based on Books Four, Five, and Six of the series.





OUR MUSICAL HERITAGE, A Short History of Music, by Curt Sachs. [New York: Prentice Hall, Inc.] 351 pp. Index, illustrated. \$5.00.

dex, illustrated. \$5.00.

This second edition of Curt Sachs' earlier work on the history of music contains enlarged chapters on music since 1800, and has added a list of books for suggested reading at the end of each chapter. Quoting from the Preface to the first edition: "In the first place, (this work) gives fairly equal space to all the phases of musical development, whether or not they belong to the pitifully restricted repertoire of our concert and home music. It does not carelessly skip the earlier stages on the ground that the average music lover does not know the music. . Even the most elementary history should impart to its students a notion of the limited scope of time in which we live and a sense of the vast horizons that a knowledge of the past unrolls."

INDISPENSABLES OF PIANO PLAY-ING, by Abby Whiteside. [Boston: Coleman-Ross.] 117 pp. Illustrated. \$4.00.

This book is a description of the principles and techniques developed by the author through her experience in teaching piano over a long period of years. She says in the Foreword, "Teaching has been an exciting experience since I squarely faced the unpleasant fact, more than twenty-five years ago, that the pupils in my studio played or didn't play, and that was that. The talented ones progressed, the others didn't—and I could do nothing about it. This fact became a challenge which forced me to disbelieve in the tools I was using and led me to discoveries which mean that all can play. . . the less gifted can learn as well as the most gifted."

FUNDAMENTALS OF MUSIC, by Raymond Elliott. [New York: Prentice-Hall, Inc.] 207 pp. Illustrated, index. \$3.95.

The book is described as being designed to integrate theory, music reading, and melodic ear-training. Its aim is to lay the foundations of musicianship through emphasis upon hearing and seeing rhythm and melody with a suggestion of their harmonic background. The pattern of presentation in each chapter covers: rudiments, harmony, rhythm, melodies for singing and dictation, suggestions for further study and a worksheet. The appendix contains simple conventional chord progressions which may be used with the material in each chapter.

MUSIC BY HEART, by Lilias Mackinnon. [Baltimore: The Monumental Publishing Company. First published by Oxford University Press.] 141 pp. Index, illustrated. \$3.00, paper bound; \$5.00, clothbound.

Originally published in England by the Oxford University Press, this book is now available in paper and clothbound editions in the United States and Canada. It is primarily concerned with the memorizing of music. The book deals with the relation between memory and technique, the working of the subconscious mind, relaxation and fatigue. Along with new material, this edition contains a revised form of the author's correspondence course recommended by celebrated musicians.

HINTS FOR PIANO NORMAL STUDIES, by W. K. Breckenridge. [New York: Vantage Press, Inc.] 177 pp. Bibliography. \$3.50.

After a long career as a music teacher, W. K. Breckenridge has recorded the chief problems that bother teachers and pupils alike, and has indicated ways to solve them. His subject matter touches upon technical difficulties that best beginning pupils, as well as stage deportment for the graduate student. One of the most useful features of the book is a long series of lists of piano compositions chosen to meet the needs of teachers and pupils in every grade.



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# From Whence Cometh the Power









CIX CREWS—the division boards representing the current state-division-national leadership of the Music Educators National Conference-are shown in these pictures. These persons are responsible for the integrated operation of this multiple-power plant of the professional organization of music educationthe federated state associations, the auxiliaries and associated organizations, the councils, commissions and committees, and other units in which are enlisted the workers who make the wheels go round and turn out the grist of music education in human service.

The pictures were made at the respective division conventions recently held in Berkeley, Boston, Cleveland, Eugene, New Orleans, and Hutchinson. Besides exceptionally important routine business, at each of the six board meetings there were extended discussions which furnished background for the plans which were crystallized at the Fiftieth Anniversary Planning Conference held in Chicago and described briefly elsewhere in this issue.

It is significant to know that the six groups pictured on this page, and the picture of the Planning Conference on page 10, represent practically the entire organization leadership of the Music Educators National Conference.

# California - Western

Seated, left to right: George L. White, president, Music Industry Council; Ronald D. Gregory, president, Utah Music Educators Association; William B. Clark, president, Nevada Music Educators Association; Music Industry Council; Ronald D. Gregory, president, Utah Music Educators Association; William B. Clark, president, Nevada Music Educators Association; Alva Retta Murray, president, Hawaii Music Educators Association; Alex H. Zimmerman, president-elect, 1955-57; George C. McGinnis, directing chairman, Host City Convention Committee; George F. Barr, president, 1953-55; Thomas L. Nelson, general chairman, Host City Convention Committee; Robert A. Choate, MENC president; Gene Jorgensen, member-at-large, 1953-57; Lynn Fitzgerald, member-at-large, 1953-57; Lynn Fitzgerald, member-at-large, 1953-57; Lynn Fitzgerald, member-at-large, 1951-55. Standing, left to right: Rudolf Holle (Germany); Vanett Lawler, MENC associate executive secretary; Ralph E. Rush, MENC first vice-president; Floy Young Potter, first vice-president, California Music Educators Association; Charles M. Dennis, chairman, MENC Advisory Committee; Lilla Belle Pitts, chairman, MENC Fiftieth anniversary Commission; Herman Trutner, Jr., past-president, 1929-31; Arthur G. Wahlberg, past-president, 1933-35; Helen C. Dill, past-president, 1948-15; Amy Grau Miller, past-president, 1949-51; Amy Grau Miller, past-president, 1947-49; Ralph Hess, first vice-president, 1948-55; William B. Rhodes, chairman, Housing Committee; Cheryl Kleinhammer, Housing Committee; Cheryl Kle

## Eastern

Left to right: Arthur E. Ward, first vice-president, 1953-55; Elmer M. Hintz, member-at-large, 1953-57; Maurice C. Whitney, member-at-large, 1951-55; William R. Fisher, president, Massachusetts Music Educators Association; Madeline Blair, MENC office; Luther F. Thompson, president, Connecticut



Music Educators Association; Henry P. Zimmerman, president, Department of Music, New Jersey Education Association; Burton Stanley, president, New York State School Music Association; William R. Sur, MENC executive committee; Robert A. Choate, MENC president; Richard C. Berg, presi-dent-elect, 1955-57 and MENC member-atlarge, 1954-58; Vanett Lawler, MENC associate executive secretary; M. Elizabeth Canavan, president, Maine Music Educators Association; Hendrik Essers, president, District of Columbia Music Educators Association; Priscilla A. Bedell, president, Vermont Music Educators Association; A. Irving Forbes, president, New Hampshire Music Educators Association; Joan Steele, president, Delaware Music Educators Association; George L. White, president, Music Industry Council; K. Elizabeth Ingalls, member-at-large, 1953-57; Elvin L. Freeman, second vice-president, 1953-55; Mary M. Hunter, president, 1953-55.

Absent when picture was made: Frances M. Andrews, second vice-president-elect, 1955-57; Floyd T. Hart, member-at-large, 1951-55; Thomas R. Lawrence, president, Maryland Music Educators Association; Paul Campbell, president, Pennsylvania Music Educators Association; Arnold V. Clair, president, Rhode Island Music Educators Association; R. Leslie Saunders, NIMAC division chairman, 1955-57; Willard Green, Willet G. McCord, and Dorothy Harvey, delegates to NIMAC National Board of Control,

# North Central

Front row, left to right: Esther S. Duncan, president-elect, Illinois Music Educators Association; George L. White, president, Music Industry Council; Clayton C. Hathaway, second vice-president, 1953-55; Joseph Skornicka, first vice-president, 1953-55; Harriet Nordholm, president, 1953-55; W. H. Beckmeyer, president-elect, 1955-57; Dorothy G. Kelley, second vice-president-elect, 1955-57, and member-at-large, 1951-55; A. Eugene Burton, president-elect, Iowa Music Educators Association; Harold Van Heuvelen, president, North Dakota Music Educators Association, Second row, left to right: Harvey R. Waugh, member-at-large, 1953-57; Paul S. Ivory, president-elect, Minnesota Music Educators Association; Earl W. Bohm, president, Minnesota Music Educators Association; Roger Hornig, NIMAC division chairman, 1955-57; Harold W. Hamaker, past-president, South Dakota Music Educators Association; Ivan C. Caldwell, president, Nebraska Music Educators Association; Robert Johnson, president, Wisconsin School Music Association; Thomas S. Richardson, president, Illinois Music Educators Association; Robert A. Choate, MENC president; C.

Buttelman, MENC executive secretary; John A. Merrill, president, Michigan Music Educators Association; Richard J. Stocker, president, Ohio Music Education Association; Scott Dexter, president, South Dakota Music Educators Association; Robert Shambaugh, president, Indiana Music Educators Associa-

Absent when picture was made: F. Mortiboy, member-at-large, 1951-55; Frank A. Piersol, president, Iowa Music Educators Association; Paul Painter, Robert Rimer, and Reginald H. Eldred, delegates National Board of Control, 1955-57.

# Northwest

Seated, left to right: A. L. Samuelson, secretary-treasurer, Wyoming Music Educators Association; Jack Snodgrass, memberat-large, 1951-55; Ferd Haruda, second vicepresident, and NIMAC division chairman. 1953-55; Donald C. Scott, president, Oregon Music Educators Association; Henry J. Von Heide, second vice-president-elect and NIMAC division chairman, 1955-57; A. Bert Christianson, president, 1953-55; O. M. Hartell, president-elect, 1955-57, and president, Montana Music Educators Association; Robert A. Choate, MENC president; Thelma J. Heaton, member-at-large, 1951-55; Donald K. Aupperle, president, Idaho Music Educators Association; Renwick Taylor, organizing chairman, All-Northwest Band; Max Risinger, organizing chairman, All-Northwest Choir; Vanett Lawler, MENC associate executive secretary. Standing, left to right; William T. Herbst, member-at-large, 1953-57; Edward Krenz, president, Washington Music Educators Association; Leslie H. Armstrong, first vice-president, 1953-55; Blaine Coolbaugh, Casper, Wyo.

Absent when picture was made: John H. Stehn, member-at-large, 1953-57; Caryl Alexander, president, Wyoming Music Educators

Association.

## Southern

Left to right: Arnold E. Hoffman, member-at-large, 1953-57; Edward J. Hermann, president, Louisiana Music Educators Association; Harry F. McComb, president, Florida Music Educators Association; Sidney Berg, president, Virginia Music Educators Association; Robert L. Carter, president, North Carolina Music Educators Association; Clifford W. Brown, president, West Virginia Music Educators Association; Irving W. member-at-large, 1951-55; Vanett Lawler, MENC associate executive secretary: Edward H. Hamilton, first vice-president, 1953-55; Wiley L. Housewright, president, 1953-55; Gene Morlan, second vice-president,

1953-55; Robert A. Choate, MENC president; Zaner B. Zerkle, president, Kentucky Music Educators Association; Claude E. Rose, editor, Bluegrass Music News (Ken-MEA); Polly Gibbs, president-elect. 1955-57, and member-at-large, 1953-57; Robert M. Barr, president, Georgia Music member-at-large, 1953-57; Educators Association; James D. Pritchard. Educators Association, Value Educators president, South Carolina Music Educators Association; Mrs. E. T. Gavin, presidentelect, South Carolina Music Educators Association; Jerry White, NIMAC division chairman, 1953-55; Carolyn McCalla, president, Tennessee Music Educators Association; Ruth Jewel, assistant to Arnold E. Hoff-DISTRIBUTED.

Absent when picture was made: Howard Brown, second vice-president-elect, 1955-57; Lester S. Bucher, member-at-large, 1951-Triplett, president, Alabama Music Educators Association; Henry Schultz, president, Mississippi Music Educators Association; William A. Hoppe, NIMAC division chairman-elect, 1955-57; Bernard W. Busse, Frank Crockett, A. E. Tellinghuisen, delegates to NIMAC National Board of Control, 1955-57; Gilbert L. Scarbrough and Douglas Rumble, delegates to NIMAC National Board of Control, 1953-55.

## Southwestern

Seated, left to right: Robert Milton, presi-Scated, left to right: Robert Milton, president, 1955-57, and second vice-president, 1955-55; E. E. Mohr, president, 1955-55; Arthur G. Harrell, president, National Interscholastic Music Activities Commission; Robert A. Choate, MENC president; Gerald Whitney, first vice-president, 1953-55; Ida Creekmore, president, Oklahoma Music Educators Association; James Barrett, vice-chairman, Hutchinson Convention Committee, Standing: Harold G. Palmer, president, Kansas Music Educators Association; Vanett Lawler, MENC associate executive secretary: Standing: Harold G. Palmer, president, Kan-sas Music Educators Association; Vanett Lawler, MENC associate executive secretary; E. J. Schultz, MENC member-at-large, 1954-56; Mrs. Schultz; Ray Sacher, secretary-treasurer, Music Industry Council; Aleen Watrous, second vice-president, 1955-57, and member-at-large, 1953-55; J. J. Weigand, member-at-large, 1951-55.

member-at-large, 1951-55.

Absent when picture was made: Ruth Kiepper Settle, member-at-large, 1951-55; Robert E. Fielder, member-at-large, 1953-55. NIMAC division chairman, 1953-55, and delegate to NIMAC National Board of Control, 1955-57; John Y. Harding, Arkansas state representative; Warner Imig, president, Colorado Music Educators Association; Keith Collins, president, Missouri Music Educators Association; Benett Shacklette, president Collins, president, Missouri Music Educators Association; Bennett Shacklette, president, New Mexico Music Educators Association, and delegate to NIMAC National Board of Control, 1955-57; Ed. Hatchett, president, Texas Music Educators Association, and delegate to NIMAC National Board of Control, 1955-57; Milford Crabb, NIMAC division chairman, 1955-57; M. O. Johnson, Frank C. Robinson, Alton R. Foster, delegates to NIMAC National Board of Control, 1953-55,

# Music Educators Journal

Volume 41, No. 6

June-July, 1955

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any persona actively interested in music education.

Headquarters and Publication Office: 64 East Jackson Blvd., Chicago 4, Ill.

Washington Office: National Education Ass'm. Bldg., 1201 16th St., N.W., Washington 6, D.C. C. V. Buttelman, Executive Secretary. Vanett Lawler, Associate Executive Secretary.

THE MUSIC EDUCATORS JOURNAL, national official magazine of the MENC, is issued of times a year (September-October, November-December, January, February-March, April-May, June-July).

Subscription: \$2.00 per year; Canada \$2.50; Foreign \$2.75; Single copies 40c.

Publication and Editorial Office: 64 East Jackson Blvd., Chicago 4, Ill. Managing Editor: Clifford V. Buttelman. Assistant Managing Editor: Vanett Lawler.

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